

Saturday 14 February 2015

Amateur photographer

Canon EOS-1D X

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The **10** Commandments of Portraiture

Top portrait pros share their do's
and don'ts for successful pictures

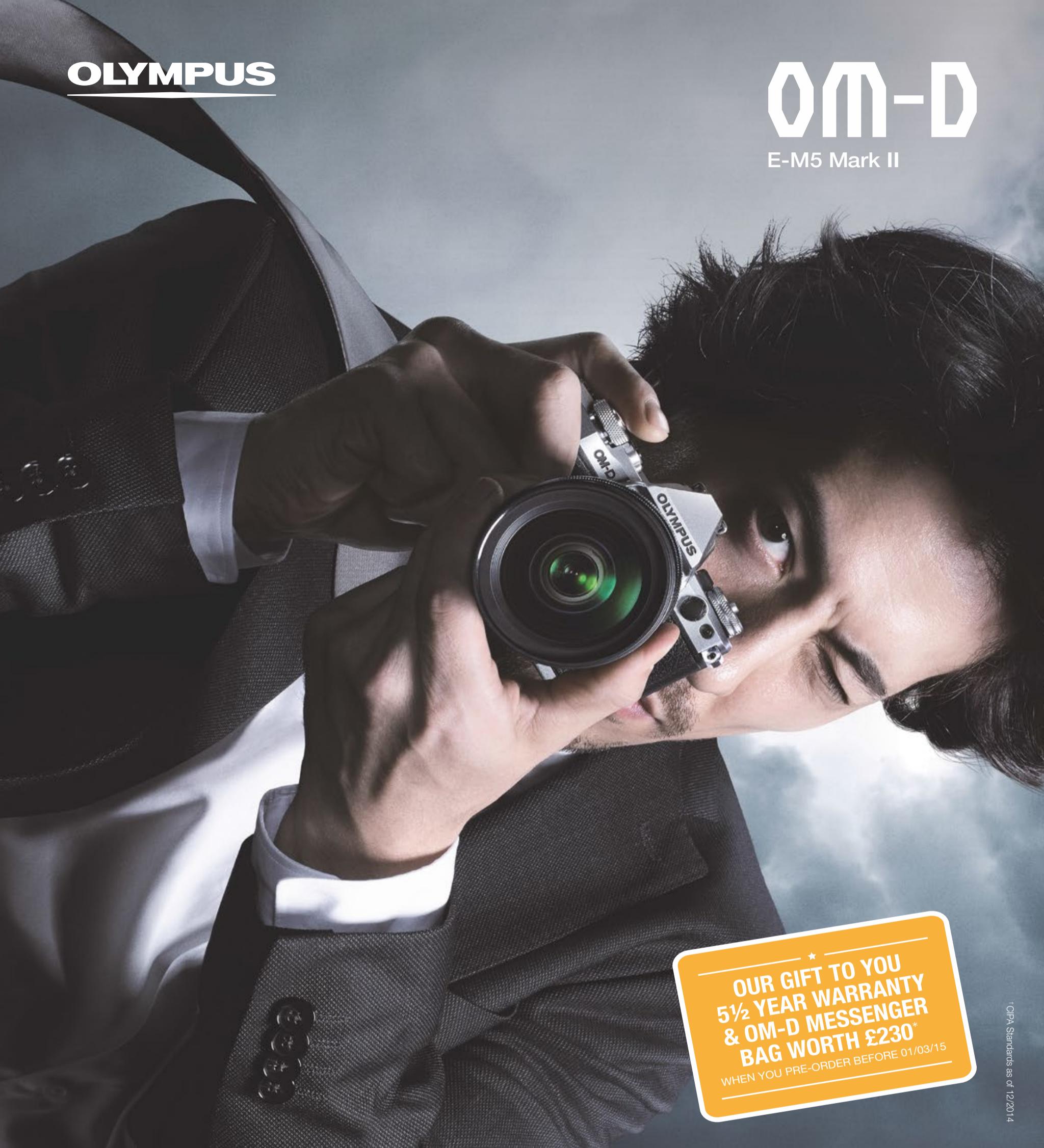
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journalism
How amateur
photographers are
making the front page

The world's
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PLUS Andrew Sanderson's guide to black & white printing in the darkroom

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With its 12fps shooting speed and outstanding low-light capabilities, was the Canon EOS-1D X ever going to be anything but perfect for Callum McInerney-Riley?

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When I took my first set of portraits, I'd had no training about what to do. I found an unloved white roll of paper and a pair of 500W continuous lights tucked away at the back of the art department cupboard and, after a bit of dusting and a replacement bulb, I set up a home studio and invited friends around to pose.

Among those negs there were dozens of useless shots, but out of the rolls and rolls of

7days

A week in photography

film that I shot, there would always be one, of each subject, where I had managed to get a bit of their character in the image. For me that was the goal – to walk away with a shot about which others would say 'it's just like them'.

You don't need a lot of equipment to take a good portrait, but there are a few simple rules that can help. Read the *Ten commandments of portrait photography* on page 10 and learn from the pros just what these rules are.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



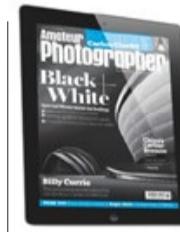
Stump & Reed Reflections by Mick Houghton

Nikon D7100, 16-85mm, 1/160sec at f/5.6, ISO 400

This minimalist image taken in the Lake District by AP reader Mick Houghton was uploaded to our Flickr page.

'This photograph was taken as we walked round Loughrigg Tarn in Cumbria, on 21 January,' says Mike. 'The light was fading and it was fairly overcast, but the reflections on the tarn were quite striking

as it was very still. As we walked past a few clumps of trees on the shoreline, I noticed the tree stump and the reeds all reflected, which I thought I could isolate to make a reasonable image. There was some detail in the lines of the wood, which stood out, and I was drawn to the muted, almost monochrome, tones of the scene.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Tamron 15-30mm

Tamron's 15-30mm 'ultra-wideangle' f/2.8 lens will be released on 16 February, priced £949.99. Suitable for full-frame cameras, the lens includes optical image stabilisation and a 'water and dirt-repellent' coating. Visit intro2020.co.uk or call 01628 674411.



Phottix flash

The Phottix Indra 500 TTL is a 500-watt TTL studio flash for Canon and Nikon cameras that can be powered by a rechargeable battery and used on location. The Indra 500 TTL costs £999.99 (with rechargeable battery) or £699.99 (head only). Visit Intro 2020 or call 01628 674411.



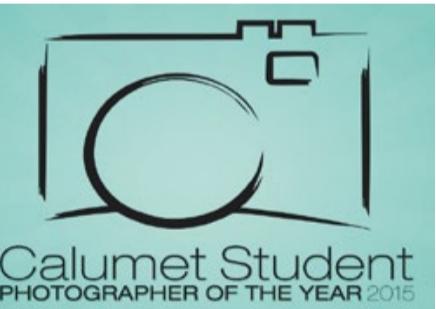
Argos £5k bloopoer

A Canon lens hood mistakenly went on sale at Argos for £4,747, according to a price quoted on the retailer's website. The apparent cost of the Canon ET-65B lens hood was spotted by AP reader Terence Moore. The same money would pay for two Canon EOS 5D Mark III professional DSLRs at Park Cameras, for example. At Bristol Cameras, the hood costs £33. Argos apologised, saying it should have read '£47'.



Student comp

More than £11,000 worth of prizes are up for grabs to the winner of the Calumet Student Photographer of the Year competition. The closing date is 13 March 2015. To enter, visit www.calphoto.co.uk/studentawards.



Studio workshop

A studio photography workshop hosted by former AP staff members Doug Harman and Jamie Harrison will take place on 1 March, in Southend-on-Sea, Essex, from 10am-4pm. Participants must bring a camera. The workshop costs £150 plus £9.65 booking fee. For more details visit www.expertstudiotraining.com.



© JAMIE HARRISON

WEEKEND PROJECT

Rainy windows

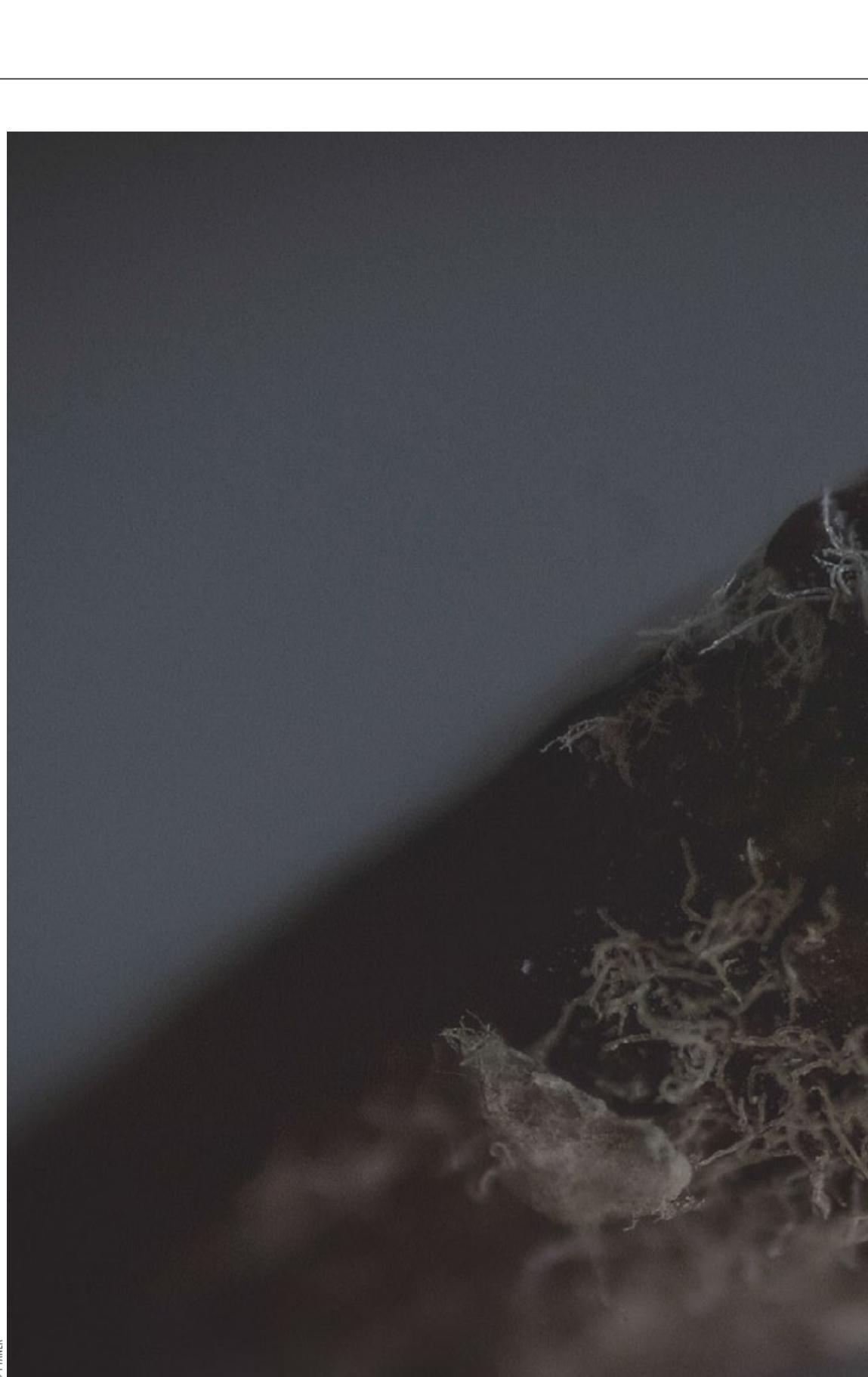
While we shouldn't get bogged down with the idea of good or bad weather for photography, rain is something that divides us. Some will want to keep their cameras safely tucked away in their bags, while others will embrace the conditions. If you're in the former camp, don't discount rain, as it is possible to turn it to your advantage and still stay dry.

By staying inside and opting to photograph rain on windowpanes, it's possible to create some creative abstract images while making the viewer look at a scene that they've probably seen before in a new light.

With the UK blessed with its fair share of rainfall at this time of year, there's bound to be an opportunity to capture rainy windows at some point this weekend.

1 You can try practising at home, but unless you're lucky enough to have a striking view on your doorstep you may have to venture a little further afield to find a strong shape for a background.

2 Use a relatively fast lens that can focus moderately close. This will allow you to blow the background out nicely but focus nice and close on the raindrops. Experiment with different apertures.



BIG picture

Pyanek captures the beauty of everyday objects close-up

 If you had to guess, what do you think the object is in this image? It's probably fair to say that no immediate answers come to mind. It may surprise you to read that this unusual object is, in fact, the stalk of an apple. The artist known as Pyanek has created a project called 'Amazing Worlds Within Our World', a series of images that show the beautiful details of everyday things (including kitchen sponges, teabags and lipsticks). Pyanek's amazing shots were captured using a Canon EOS 600D DSLR with a reversed kit lens and edited with Helicon Focus (focus stacking), Lightroom and Exposure 5. To see more of Pyanek's images, visit www.facebook.com/pyanek.official.

Words & numbers

Time eventually positions most photographs, even the most amateurish, at the level of art

Susan Sontag

American writer and film-maker
(1933-2004)

60%

Increase in UK demand for fixed-lens cameras with a 30x zoom and above (January-October 2014)

© SOURCE: FUTURE RESOURCE



3 Try shooting in low light looking out at an artificially lit scene. The defocused lights and background, coupled with the foreground raindrops, will generate a lovely abstract result with bags of colour.

Make sure you have a strong shape for your background when photographing rain on windowpanes



4 Once imported into Lightroom or Photoshop, boost the Clarity slider to really bring out the detail in the raindrops and increase the Vibrance. Lift the shadows a touch, while keeping an eye on the histogram.

© PHIL HALL



Olympus OM-D E-

Andy Westlake takes you through Olympus's updated **OM-D E-M5**

THE OM-D E-M5 Mark II is Olympus's update to its highly regarded two-year-old compact system camera. Like its predecessor, its design harks back to classic film SLRs. With a Micro Four Thirds lens mount, it is compatible with a comprehensive range of lenses from Olympus, Panasonic and third-party makers.

A 16-million-pixel Four Thirds sensor gives a standard sensitivity range of ISO 200–25,600, with an extended setting of ISO 100. Continuous shooting is available at 10fps with fixed focus, or 5fps with autofocus. The maximum shutter speed has been increased from 1/4000sec to 1/8000sec and, in a first for Olympus, a fully electronic silent shutter offers speeds from 1/16,000–60secs. The 81-point contrast-detection autofocus system covers almost the entire frame.

The headline-grabbing feature is a new

40-million-pixel composite stills mode. This takes eight images, using the camera's in-body image-stabilisation system to move the sensor by 0.5 pixels between each shot. They're then combined into a single high-resolution image.

This feature has its limitations: to use it, the camera has to be fixed to a tripod; moving subjects could blur between frames; and raw shooters will end up with vast files, which may only ever be recognised by Olympus's own software. Despite this, it's an exciting innovation.

Both the viewfinder and screen gain useful updates compared to the previous model. For eye-level composition, a higher resolution 2.36-million-dot electronic viewfinder gives a view similar in size to a full-frame SLR. Meanwhile the 3in, 1.037-million-dot touchscreen is now fully articulated, rather than tilting in only one direction.

There's no built-in flash, but a small external unit is included in the box. The weatherproof FL-LM3 has a guide number of 9.1m @ ISO 100, a tilt-and-swivel bounce head, and can be used as a controller for wireless flash.

The Mark II's body is about the same size as the original E-M5's, but the control layout now closely resembles that of the E-M1. The twin control dials are much deeper, with the rear one falling directly under your thumb. The various buttons have been enlarged and repositioned, and the mode dial has acquired a toggling lock button.

Video should be much improved, with the option of All-I encoding at 77Mbps for higher-quality footage. A microphone socket is built in, and the touchscreen can be used for changing settings silently. The camera can also output clean video to an external recorder over HDMI.

At a glance

- 16MP Four Thirds sensor
- Micro Four Thirds lens mount
- 2.36-million-dot electronic viewfinder
- 3in, fully articulated touchscreen
- 40-megapixel composite stills mode
- Full HD movie recording at up to 60fps and 77Mbps
- £899.99 body only, £1,099.99 with 12-50mm f/3.5-6.3 lens, or £1,249.99 with 14-150mm f/4-5.6 II lens.



Olympus makes a range of weatherproofed lenses and accessories for the E-M5 Mark II

Accessories

The E-M5 Mark II gets a similar two-part accessory grip to the original E-M5, the Power Battery Holder HLD-8. The first section adds a larger handgrip and includes a headphone socket; the second adds a vertical grip and a duplicate set of controls. Alternatively, the all-metal ECG-2 adds a larger handgrip, along with Arca Swiss-compatible tripod plates for both landscape and portrait-format shooting.

On the lens front, the M.Zuiko Digital ED 14-150mm f/4-5.6 II is a weather-sealed version of Olympus's existing superzoom, and will be sold as a kit

with the E-M5 Mark II. Other accessories include an underwater housing and a leather case that will accommodate the 12-40mm f/2.8 lens.

First Impressions

At first glance, the E-M5 Mark II may not look like much of an update over its predecessor, but delve a little deeper and Olympus has clearly been paying attention to user feedback, improving the camera in many ways.

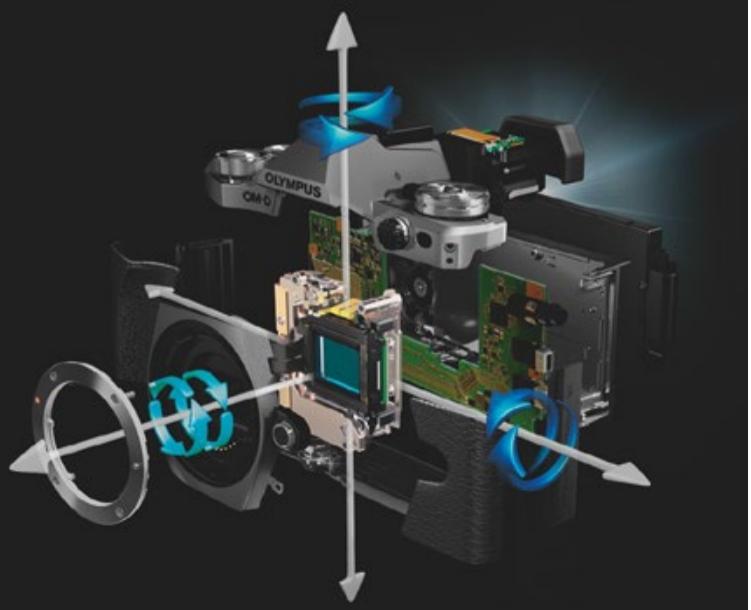
The clever new 40MP composite mode will probably attract the most attention, but as a current E-M5 owner I find it's almost the least important. The fully articulated screen, improved control layout and silent electronic shutter all count as more practical improvements for everyday shooting. Overall, it looks like a very well-considered update.



M5 Mark II

Mark II compact system camera

Olympus has updated the five-axis image-stabilisation system of the OM-D E-M5 Mark II, now promising five stops of stabilisation for stills shooting. As always with in-body systems, it works with practically all lenses. Stabilisation has also been improved for movie shooting



Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



© COLIN JONES

A Life with The Royal Ballet

Talented ballet dancer and photographer Colin Jones's black & white images from the Royal Ballet are a treat, with fleeting snaps of behind-the-scenes camaraderie as well as stark, evocative performance shots. 29 January-1 March, www.proud.co.uk

BRADFORD



© NEISHA TAWAKOLIAN

Realism in Rawiya

Rawiya, the first all-female photographic collective to emerge from the Middle East, presents an exhibition on gender and identity. The stories they tell from across the Arab world are rich and illuminating.

18 February-16 May, www.impressions-gallery.com, www.rawiya.net

LONDON



© KAREN KNORR AND OLIVER RICHON
COURTESY OF ERIC FRANCK FINE ART

We Could Be Heroes

More than 20 photographers, including Roger Mayne and Bruce Davidson, feature in The Photographers' Gallery's love letter to youth culture, rites of passage and the dawn of the term 'teenager' throughout the 20th century.

6 February-12 April, thephotographersgallery.org.uk

EVERYWHERE



© ANTHONY LEPAINE

Sony WPO Mobile Phone Awards

The World Photography Organisation has opened up its prestigious awards to smartphone users with a new mobile category, and a Sony Xperia smartphone is on the table as a prize. Get those entries in! Deadline: 27 February, www.worldphoto.org

AOP Student Photography Awards

If you're a student of photography in any capacity (including part-time), why not have a pop at the AOP's Student Photography Awards? An excellent potential springboard for getting your work seen by a wider audience.

20 February-30 April, www.the-aop.org



Viewpoint Lars Rehm

Smartphone cameras have not been able to compete with their larger cousins in terms of sensor size, but this could all be about to change, thanks to HDR developments

Ever since digital cameras started taking over from their film cousins, there has been a correlation between the dimensions of a camera's imaging sensor and the quality of image output. Generally, larger sensors mean better dynamic range, noise performance and detail rendering but also, in combination with a fast lens, they allow for a narrower depth of field and therefore offer more creative options than cameras with small sensors.

In terms of sensor size, smartphone cameras have always been at the bottom end of the scale. Some manufacturers have attempted to install larger sensors in smartphone cameras, but tiny $\frac{1}{3}$ in sensors are still the most common format,

'The days of large cameras and lenses are numbered as software becomes the new sensor size'

as consumers don't appear willing to accept slower camera performance and larger device dimensions in return for improved image quality. As a result, smartphone cameras still lag behind dedicated cameras in image quality, especially when shooting in low light.

However, this might be about to change, as smartphone imaging engineers are making better use of device processing power. High dynamic range (HDR) modes have been around for a long time, but the latest smartphone implementations are more intelligent than versions previously found on digital cameras. They can detect moving subjects in the frame and minimise or completely eliminate ghosting or blur, allowing for HDR modes to be used in more shooting situations.

Dynamic range is not the only image-quality characteristic that can be improved by intelligent processing. Both the iPhone 6 and Google's Nexus 6 in its HDR+ mode use frame-stacking technology in low light. Blending two or more exposures captures more detail and averages out

noise, creating low-light image results that rival cameras with much larger sensors.

It's not only pixel-level image quality that can be improved by intelligent processing, though. Many recent high-end smartphones have features that attempt to mimic the narrow depth of field of fast lens/DSLR combinations. Some, like the HTC One (M8) or the Huawei Honor 6 Plus use dual-lens set-ups for this function, while others apply entirely software-based methods.

None of the implementations we have seen so far can rival the real thing. Subject separation is often less than perfect and the transition of sharpness can be abrupt. However, all these technologies will improve over time, and a camera's sensor size will become less relevant for the quality of the image output. It may be that the days of large cameras and lenses are numbered as software becomes the new sensor size.



Functions like Lens Blur on the Google Nexus 6 can mimic a narrow depth of field, but as yet can't quite substitute the real thing

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPreview's testing team, he shot with digital cameras of all shapes and sizes, but now he captures most of his images with a smartphone. Visit www.larsrehm.com or on Twitter at @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Bulletproof by Vee Speers, Kehler Verlag, £32, hardback, 88 pages, ISBN 978-3-86828-566-6



IN THIS sequel to her staggeringly well-received 2008 book *The Birthday Party*, Vee Speers returns once again to portraits of children. Speers' first book featured images of children dressed up ready to attend an imaginary birthday party. Each one was pushed to borderline fantastical extremes. Everything, from the hairstyling, costumes and print aesthetic, was designed to communicate the magic of childhood. Here, Speers returns to similar themes and actually uses the same children found in her previous collection. Naturally, the children have grown. They are longer, thinner – and more aware of themselves. The fragile beauty of adolescence finds its voice in Speers' images and in many ways acts as fitting memorial for the one thing we can never get back: the innocence of childhood. ★★★★

On Tour with Leonard Cohen

by Sharon Robinson, Powerhouse Books, £29.25, hardback, 144 pages, ISBN 978-1-57687-725-8



LEONARD Cohen's long-term friend and collaborator Sharon Robinson offers intimate access to one of music's most fascinating enigmas. The images were all captured during Cohen's successful world tour – a necessary pursuit after the singer-songwriter's manager stole his life savings. Robinson was at Cohen's side for 400 shows over six years and, as a result, we have a compelling document of what it's like to be in the company of a man revered by millions. Admittedly, this is a book for the fans, but if you've previously given him a wide berth, I recommend another listen. ★★★★



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Ten commandments of portrait photography

Four top portrait photographers give their top tips on how to take your best-ever people shots

If you're struggling to shoot a striking portrait, then it's perhaps time to deconstruct how you set up and capture your subject, since there are a number of elements that combine to make

a successful portrait image. By understanding and following our top ten commandments of portrait photography (and knowing when you break them), you can easily pinpoint weaknesses and

areas to improve your portrait technique. To help, we've called on a range of portrait experts to offer their guidance and insight. With the advice from editorial and commercial photographer Jason Alden, beauty and

commercial photographer Jamie Harrison, travel photographer David Lazar, and beauty and lighting guru Damien Lovegrove, you can ensure that the next portrait you take will be your best yet.

1 Planning and preparation

HAVE A VISION Think things through and understand the mood you want to portray. Use this vision to choose your location and lighting strategy. I work with either complementary environments, such as a client wearing an evening dress in a sumptuous hotel, or contrasting environments, like a guy in a dinner suit in a back alley in the rain. I use lighting to match the look – the softer the light the more beautiful and absorbing the picture, while the harder the light the more dramatic and intense the portrait.

Damien Lovegrove



Use your environment to complement your subject

2 Location

PICK THE RIGHT LOCATION Placing the subject in a different location or environment can produce striking results. The reason you see so many pictures of people on beaches, in fields or around ruined buildings is because they work. Dress the subject in appropriate clothes that either stand out or harmonise with the location for great shots. **Jamie Harrison**



Let your subject either stand out or harmonise with your location

THE PHOTOGRAPHERS

Jason Alden

Jason has twice been awarded Business Photographer of the Year at the UK Picture Editors' Guild. Building his reputation in editorial photography as chief photographer at daily business paper *City A.M.*, he now primarily shoots editorial for *The Independent*, *The Wall Street Journal* and *Bloomberg*. www.jasonalden.com

Jamie Harrison

Jamie Harrison specialises in beauty, commercial portfolios and portraiture. With almost 30 years' experience, he has had photographs published extensively in magazines and websites worldwide. He regularly works with model agencies, testing new signings and building portfolios for more established models. www.jamieharrison.net

David Lazar

David Lazar is a travel photographer from Brisbane, Australia, who captures moments of life, beauty and culture in his photography. His portraits and landscapes from around the world have been published in *National Geographic*, *Lonely Planet* and various leading travel magazines. www.davidlazarphoto.com

Damien Lovegrove

Damien Lovegrove is a renowned portrait photographer and lighting guru. You can view more of his work on his website at www.lovegrovephotography.com, where there are over 2,000 images arranged in 23 galleries. Or you can join him on a photographic adventure, with a range of training experiences on offer. passionphotographyexperience.com



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a complementary
environment
works best**

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"You don't need many ideas, only a new perspective."

Andrius Aleksandravičius

I AM DIFFERENT

Shot by Andrius Aleksandravičius in Valencia
with 14-24mm NIKKOR | Exposure 1/100s | ISO 500
Photo © Andrius Aleksandravičius



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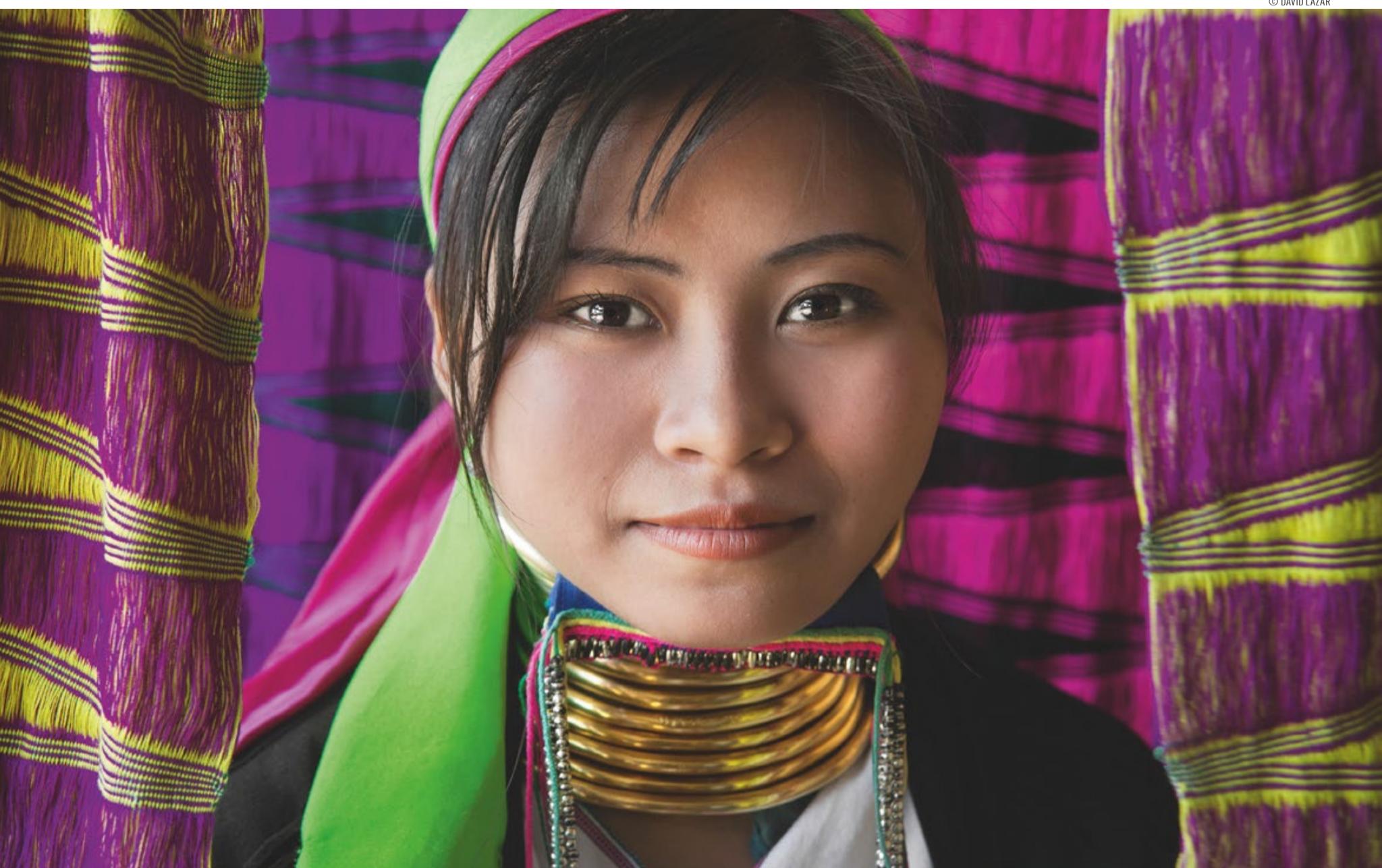
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Above: A good background should be clear of distractions

Right: Connect with your subject and build up good rapport

3 Background

BACKGROUNDS ARE KEY When I travel, I sometimes see the background or scene I want to use before I even find a person to photograph in it. A good background can make all the difference between a snapshot-style photo and an artistic photo with strong visual impact. The background should be clear of distractions, such as unnecessary objects, patches of light in darker areas, or anything that clutters up the frame and therefore takes attention away from your subject. In a close-up portrait, you are usually shooting a face that is characterful, beautiful, emotional or interesting, and it's important to capture this face and nothing else that is erroneous and distracting.

David Lazar



BOTH PICTURES © JAMIE HARRISON

4 Connect with your subject

BUILD RAPPORT Perhaps the most essential part of the portrait process is building up good rapport. Get all the technical preparation out of the way before the shoot, so you can give the sitter your undivided attention. Be relaxed and exude confidence. The trust and respect you develop before the shoot over a coffee will allow a higher level of openness in your portrait. Brides, families, children, actors and models all respond well to some pre-shoot banter. I use the rapport process to quell any fears and build the excitement. **Damien Lovegrove**

Pulling faces

For particularly nervous or self-conscious sitters, I'll ask them to pull faces, wink, stick their tongue out or puff their cheeks. They think I'm mad, but over the following few frames they're inevitably smiling more naturally. And if they're not, at least I've got some fun shots.

Jamie Harrison

Shoot in shaded areas for striking catchlights in the eyes



5 Know your lighting

AVOID HARD LIGHT As a general rule, it is best not to photograph people's faces in strong sunlight to avoid the hard black shadows that occur on the skin and eyes that are not relaxed. By positioning your subject in the shade and under cover, with no direct sunlight hitting surfaces anywhere in the photo that would result in blown-out distractions, you can create nice lighting on the face if the surrounding indirect light is bright enough. For example, shoot outside under an awning, where there is plenty of light coming in from reflections from the ground or

the sky, but no direct sunlight on the skin. This can also create very dynamic and engaging catchlights in the subject's eyes, which make for 'sparkling' eyes in a photo.

David Lazar

Window light

If you're stuck indoors and don't have strobes, you can still make use of the light outside. Window light is a fantastic free resource that changes by the hour. North-facing windows are best, but so long as the light is bright enough you can get results from most directions in the summer.



© JAMIE HARRISON
Opaque windows will diffuse the light for a softer look, and reflectors can be used to bounce light back onto the subject.

Jamie Harrison

Add mood

Combine a single directional light with a diffuser on one side and a black reflector on the other to produce a moody portrait of the subject half in shadow. Add to the atmosphere with a dark background, convert to mono and increase the contrast to enhance the effect. **Jamie Harrison**



6 Direct your subject

POSING IDEAS It's a good idea to have a library of posing ideas in your mind, so when it comes to the shoot you can react instantly and direct your subject more confidently and efficiently. People being photographed like direction. They trust that you are making them look good and will happily oblige what you ask of them to make their photo better.

By analysing other portrait photos and observing people's posture in real life, you can start to notice and remember a few poses that you can implement later on your subject. Some posing ideas that I regularly call upon include having the subject leaning on a surface, such as a table or the upper part of their legs while seated to make their posture appear more engaging and personal. Another is to have the subject interact with something, for example, by touching or holding an object, or connecting with another person to convey a story of friendship and care. I also like to try having an object near the subject's face, to draw attention to their eyes, such as fabric around the face, a hand, a wall or a toy.

David Lazar

Shooting more than one person

If you are photographing more than one person, try to imagine a shape or a pattern that you can arrange your subjects into, for interesting and creative compositions. Creating a line of people in your scene can work well, including the use of three-dimensional space with people positioned back into the image. Consider your angle, and perhaps you can make a pattern looking down on your subjects from a bird's-eye perspective.

David Lazar

7 Colour & balance

COLOUR CHOICE Make the most of complementary or opposing colours with the subject's clothes and the background. Colour clashes from opposite colours can add drama to an image, while complementary colours can combine the elements for harmony and cohesion.

Jamie Harrison

Gel up

Remember those nasty yellow backgrounds when you were using your flash in the church or at the party? The problem is you are



mixing two colour temperatures, as flash is 6000K and tungsten light is around 3000K. The trick is to match the two temperatures. You can do this by covering your flash with a gel. A CTO (colour temperature orange) gel is a sheet of semi-transparent orange plastic that will convert your flash into a tungsten value. Then all you need to do is switch your camera's white balance to tungsten and you'll have nice consistent colour. I find it cheaper to buy large sheets of CTO gels from shops like Calumet and cut them to size.

Jason Alden

Balance flash and tungsten light with CTO gels





8 Capture the narrative

ALWAYS BE READY They say that a photograph is worth a thousand words and if your portrait is worthy of the front cover of a novel or one that a writer could use as inspiration for a poem, then you have ticked that box. If the moment is a natural one unfolding in front of you, such as children playing in the garden, use reportage techniques. Let the action flow as if you are not there, and then capture decisive moments. This technique can also work well during certain parts of a wedding. If there is no moment to capture, you'll be required to create one. The trick is to have an idea, convey that idea to your sitter and get them to act out the emotions in much the same way as a film director works with an actor. For pictures with eye contact, start without the camera as it can act as a barrier and alienate the sitter. Work together on building depth in the expression and get the sitter comfortable with that level of intimacy and intensity. Then introduce the camera, create the moment and capture it. **Damien Lovegrove**

© DAMIEN LOVEGROVE



Use an ND filter to add drama and allow you to shoot with a shallow depth of field

9 Know the tricks of the trade

ANTI-SHINE IN NO TIME I often find myself photographing business people and those who aren't experienced at being in front of the camera, let alone going near make-up. However, the last thing I want to do is spend hours retouching a shiny bald head when I get home.

A friend of mine who is a make-up artist told me about oil-absorbing sheets, which instantly remove excess oil from the skin. Available from Boots, I now make sure I always have them in my bag. I generally offer the pack to my subject. The sheets contain a small amount of powder to help reduce the shine, but the subject doesn't know that so it won't make them feel awkward.

Jason Alden

Go dark

© I love to get my lights in nice and close to my subject. It doesn't matter what modifier you're using



Have an idea that you want to convey and work together with your subject

– the closer you get your light to your subject, the softer it will be. The trouble is, it's likely that your lights won't dial down low enough to enable you to shoot with a wide aperture, even if your camera is right down at ISO 50.

There is a way round this, though, and that's to use ND filters. If you pick up a 4x ND, you'll be able to go down to f/1.8 or even f/1.4 and still light your subject dramatically.

This technique extends to shooting with lights outside, too, if you want a moody, dark background while maintaining that sexy differential focus at f/2.8 and below. Use your shallow depth of field and pop on an ND to underexpose a bright scene slightly. Then use your lights/Speedlites to fill in and illuminate the dark subject.

Jason Alden

Hang tight

Have you ever taken a tripod or light stand outside and struggled

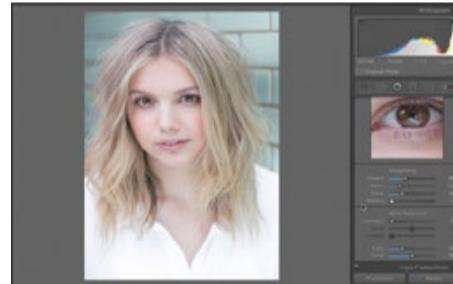
10 Edit responsibly

LIFT THE EYES If you shoot in natural light, you should be able to bring out the catchlights (reflections in the eye) by using the Dodge brush. Zoom in on the eyes and using the Dodge brush at the size of the catchlights repeatedly click on the catchlights until they make the eyes 'sparkle'.

David Lazar

Smooth skin

Smooth the skin tone in places where there is a bright reflection or dark shadow on the face. Create a new layer and select the Brush tool. Set its Hardness to 0 and Opacity to about 60%. Then hit the Alt key (or Option key for Mac users) on the desired skin tone next to the problem area to take a colour sample. Next, paint over the problem area with this brush. Keep taking new colour samples as the skin tone changes, and resize the brush as need be. When you have covered the problem area with a skin tone, you



Sharpening the eyes saves skin tones from looking unflattering

can turn the Opacity of the new layer down to blend with the original skin, perhaps at around 65%, for a nicer quality of skin.

David Lazar

Save the skin

Sharpening tools are really powerful, but the big drawback is that they will generally sharpen the whole image. A great trick in Lightroom is to make use of Masking in the Sharpening Panel. Generally, I drag the sharpening up to about 50, as I find that digital images never look super crisp when viewed at 100%.

Then below Sharpening there is a magical second slider called Masking. Hold down the Alt key (or Option key if using a Mac) and the screen will turn white, telling you that the whole image is being sharpened. Then, with your finger still on the Option key, drag the masking slider to the right. It will highlight the areas you are sharpening. Generally, with a portrait I want to focus on the hair

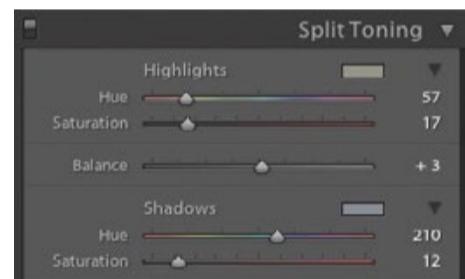
and the eyes, so I might drag this up as high as 90%. **Jason Alden**

Split-tone black & white

Split-toning is now much easier than in the darkroom and far more controllable. In Lightroom, you can set the mix yourself in the Split-toning tab, with warm highlights and cool shadows working well. **Jamie Harrison**



© JAMIE HARRISON

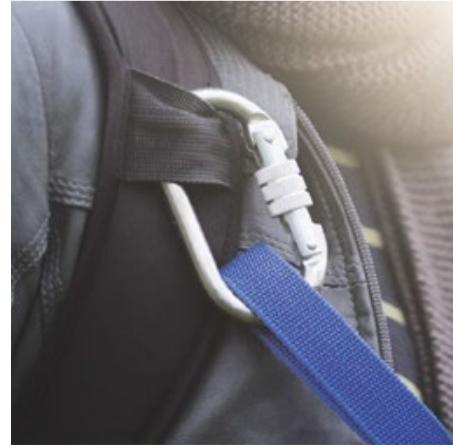


Split-toning is a great way to add a creative twist to your shots



© JASON ALDEN

Tilt glasses to avoid reflections



Specky tilt

People who wear big, thick-rimmed glasses can be a real pain for photographers who like to use flash. If you are picky like me, then you'll hate seeing your lights reflecting in the glasses and end up rearranging your set-up at the expense of lighting the subject nicely. You could ask your subject to take them off, but if they always wear glasses the portrait simply

won't represent them. Ask your subject to lift the arms of their specs just a centimetre from the top of their ears.

They will undoubtedly find this a strange request and look at you like you've lost your mind, but from the front you will never notice the difference and those nasty reflections will just vanish. It's very simple, but very effective.

Jason Alden



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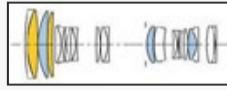
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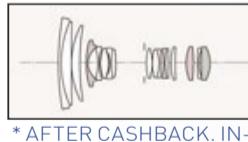
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LETTER OF THE WEEK

Back to film

I was intrigued and delighted to read John Gilbey's article regarding his 'new' home darkroom (*Viewpoint*, AP 3 January), as many years ago I completed a City & Guilds course on advanced darkroom processes. I would also like to commend your magazine on its recent advice on film developing and printing. It brought to mind an article I read many years ago that included the question: 'If you had £3,000 to spend on new photography gear, what would you buy?'

A reader answered this question by describing his shopping list as follows:

A Lubitel 166B medium-format camera at £280; monopod – stand on one leg; tripod – lean against a wall; wideangle lens – take a step backwards; telephoto lens – take

a step forward; polarising filter – put your sunglasses in front of the lens... which leaves £2,972 to spend on film!

Mr Gilbey's article has got me thinking that I should go back to film, as I do agree about the built-in software 'restrictions' that are inherent within digital imagery. Keep the faith, Mr Gilbey.

David Towers, via email

I do miss the darkroom sometimes, and having recently shot on film I have to say that I did find it liberating. It was nice to not have to worry about a multitude of different settings, or having to spend time on a computer. However, all that said, I wouldn't want to do it every weekend – Richard Sibley, deputy editor

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Unlimited storage?

I read with interest your article concerning backing up work. The easiest way to do so is to upload your pictures to Facebook. Your pictures can be saved as public or private, and storage is unlimited. I have more than 100,000 images online and can retrieve them on any computer.

Andrew S Redding, via email

Whoa! I wouldn't upload anything to Facebook as a form of backing up! As a test, I uploaded an image, using the high-resolution setting, and although Facebook does allow you to download high-resolution

images, it was far from the original resolution. Facebook compresses images to save page-loading time. A better solution for archiving full-resolution images online is Flickr, or a storage solution such as Dropbox. With the correct apps, full-size JPEGs are available not just on any computer, but also on any mobile device – Richard Sibley, deputy editor

Paying with a smile

With reference to the news item about the cost of attending the RPS exhibition at the Science Museum's Media Space (AP 3 January), please remember that looking after

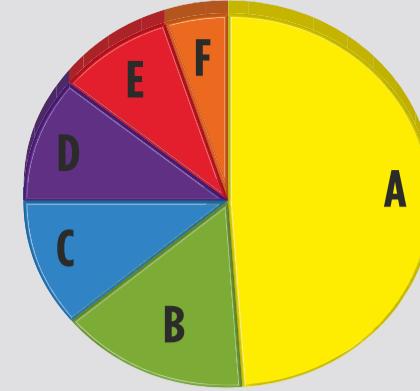
this precious archive costs real money. But it's also a good marketing ploy. We'd all like photography to be better appreciated. Getting exposure of seriously good work, in London, is the perfect way to do this.

Art lovers in the capital expect to pay significant sums to see 'blockbuster' exhibitions: if you have to pay, it must be important. So my guess is that more people will attend this exhibition, and look seriously at the work, after they've paid, than if it had been free. So I will be paying with a smile.

Stefan Shillington, Warwickshire

Agreed! Curating an exhibition and preserving images, as well as running an organisation, all costs money. I also agree about having a more

Facebook: possibly not the best place to archive your images



In AP 24 January, we asked...

What do you think of this year's Taylor Wessing Awards winner?

You answered...

A It isn't a portrait and it isn't very good, either	49%
B I have no strong opinion about the winning image	15%
C It's a good picture, but it isn't a proper portrait and should not have won	11%
D I think it's a worthy winner	11%
E It's a good picture, but there were better entries that should have won	9%
F It is a portrait, but not a very good one and should not have won	5%

What you said

'It's a strange competition. It's really no use trying to second-guess the outcome'

'This competition does seem to lean towards the unconventional'

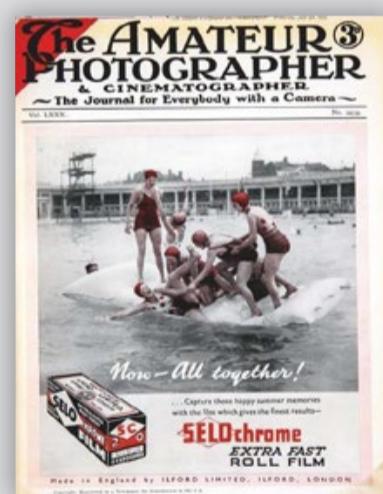
'Award bodies are in a terrible predicament as they can only choose from what is on offer. I have no doubt that their choices reflect a common denominator of their taste in "things" portrait'

This week we ask

Do you own studio equipment for taking portraits?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 24 January issue's cover was from 24 July 1929. The winner is Roy Trigg from Manchester, who was the first correct entry drawn at random.



 committed audience as the result of an entrance fee – Richard Sibley, deputy editor

Magna Carta memory

As 15 June marks the 800th anniversary of the signing of Magna Carta, I thought my photo mosaic (right) would be of interest to your readers. It depicts King John and is made up solely of pictures taken of visitors to the site at Runnymede in Surrey, where the signing took place. The mosaic took a few minutes to produce – the hundreds of photos took two years.

Dennis Flint, via email

Wow! That's commitment right there! – Richard Sibley, deputy editor

In the beginning

Reading Ted Hart's letter about film (AP 22 November 2014) reminds me how I started in photography. My first camera was an Agfa Silette 35mm, which I still own. It had all-manual settings and, I think, was the first camera to come out of Germany in 1948.

In the late 1950s I bought a Contax 139 because it had a better viewfinder than the competition. This camera taught me a lot about depth of field and exposure. Then



Two years of work went into Dennis Flint's superb mosaic

I bought a 159 and extra zooms, but since going digital I have hardly used them.

Within the past five years I have bought three or four compacts from eBay, all at very cheap prices. Last November, I bought what I hope is my final perfect camera for my needs – a Panasonic Lumix DMC-FZ200 with a 24–600mm Leica lens and an electronic viewfinder for sunny days. This camera can do so much that it needs a 200-page manual to explain it all, which will test my brain as I am 85.

As an extra thought, why do people spend, say, £6,000 on a camera, then alter the print in Lightroom? Would you get the same result with a cheaper camera if you still use Lightroom?

**Dryden Stuart,
Tyne and Wear**

To make an oversimplified analogy, think of the difference between a compact and a £6,000 camera as being like the difference between a very small neg and a very large neg. Now think of Adobe Lightroom as the darkroom. If you make a print from both negatives, you will get much more from the larger one. In Lightroom you are still editing an image, just as you would when you made a darkroom print. However, the image from the more expensive camera should, in theory, give you more detail, both in terms of resolution and highlight and shadows, to produce a better-looking image. If that detail isn't there, all the editing in the world can't bring it back – Richard Sibley, deputy editor

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In next week's issue

On sale Tuesday 17 February

Expert editing tips

Three experts reveal their editing workflow techniques for wildlife, landscape and portrait images

Garden greats

We reveal the winners of the International Garden Photographer of the Year competition

Panasonic Lumix DMC-TZ70

Jon Devo looks at the upgrades made to Panasonic's latest compact travel zoom

New Canon launches

We take a first look at five new cameras from Canon



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Are citizen journalists killing reportage?

Citizen journalists are satisfying the 24/7 thirst for news images like never before. Can amateur and professional photographers work side-by-side?

Chris Cheesman reports on a growing phenomenon

Picture the scene. It is a dull Monday morning as a man crosses Vauxhall Bridge in London on his way to work. All appears normal to Chris Follows. But 15 December 2014 would turn out to be anything but routine.

This passer-by was about to witness a breaking news event. Luckily, he was carrying a camera phone and was equipped for the job.

Chris spotted a speedboat looming into view from the murkiness of the River Thames. A colleague quipped that James Bond may be at the helm, the scene being close to the Secret Intelligence Service building MI6. To the pair's astonishment, actor Daniel Craig then appeared in full Technicolor – as James Bond.

Chris quickly reached for his iPhone and managed to grab a video as the boat passed underneath the bridge.

The spur-of-the-moment clip turned out to be some of the first footage of the making of upcoming Bond film *Spectre*, especially newsworthy at the time, because of reports of a script leak after a cyber attack on computers at Sony Pictures.

Chris promptly uploaded the video to YouTube and tweeted the link, which was gobbled up by the *Metro* newspaper and Newsflare, a UK-based citizen journalism

website. The footage then appeared on other news websites, yet Chris says he did not receive payment, nor did he seek any, telling AP he was simply keen to share his news and watch the public reaction play out online. He was happy just to get a credit.

'It was not something I was particularly looking for. It just happened... The reaction was fantastic,' he says. 'I like putting my stuff out there. If it's on social media, it's up for grabs, in my opinion.'

And therein lies the insidious threat for some professional press photographers, who fear that the media's use of free images puts their jobs at risk.

Although Bond's derring-dos are not exactly 'hard' news, on-the-scene smartphone photos document world events like never before. They are responsible for breaking some of today's biggest international stories, and bolstering others, including the 2005 bombings on London transport and the Arab Spring uprisings.

Documenting civil upheaval is no longer the preserve of mainstream media, as protesters turn their cameras not only on fellow demonstrators, but also towards those in power, holding authority figures to account in conflict zones where access for traditional journalists is restricted, or



Verification

Avoiding mistakes

FACED with a deluge of social media posts, analysts and editors must judge if images are what they purport to be. The location, date and time that a photo was captured are among the factors that must be verified, plus the reliability of the source, to ensure the image is neither a hoax, nor presented out of context, even if, in technical terms, it may be a genuine photo.

Reuters' Russell Boyce explains how a photo of Osama Bin Laden's body circulated online after his death in 2011. But Reuters editors spotted inconsistencies in the apparently bloodied face of the former al-Qaeda leader. The most glaring was that the lower part of the face had been lifted from a 1998 image of Bin Laden at a press conference. Mistakes happen, though, as highlighted by Claire Wardle, an expert on user-generated content. Speaking at a social media workshop for journalists, held at *The Guardian's* offices last year, she told how, in 2012, the BBC mistakenly published a photo, spotted on Twitter, that purported to show the aftermath of the massacre of 100 people in Houla, Syria. It turned out to have been taken almost ten years earlier, in Iraq – and was captured by professional photographer Marco Di Lauro (below).



Marco Di Lauro's image on Facebook

How to spot a fake photo

A SIMPLE search on Google Images can determine whether an image has been published previously, for example. Another free tool is TinEye, which allows users to upload an image and conduct a 'reverse image search'.

Google Street View and satellite data on Google Earth can help corroborate the location suggested in the image, using identifiable landmarks such as church spires and trees. A quick check of local weather information, using the website WolframAlpha, can also help establish whether the conditions tie in with those at the date and time suggested by the person who posted the online photograph or video.



© CHRIS DIXON

simply too dangerous. After the toppling of the Hosni Mubarak regime in Egypt in February 2011, Hani Shukrallah, former editor of news website Ahram Online, took part in a panel discussion on freedom of expression and the press, in Cairo.

'It's the new media, the people's media, that exposes the truth,' he said during his address, which was covered by the Pulitzer Center on Crisis Reporting.

Malek Blacktoviche, a former IT worker from Aleppo, Syria, has spoken of how he is regularly spurred into documenting the country's civil war using his digital

Above: AP reader Chris Dixon took this shot of an arrest in London. 'As this scene unfolded before our eyes, it generated a multitude of images taken by a group of amateurs meeting in London,' says Chris

Below: Chris Follows spied James Bond actor Daniel Craig, and used his camera phone to shoot a video featured on news websites

camera. His work begins at the sound of explosions.

'I run as fast as I can towards the place where the bombs struck. I capture photos and film the devastation and the deaths,' he told opendemocracy.net.

Others are on the scene more as a bystander than in response to a pre-planned journalistic mission.

In 2009, Christopher La Jaunie, a banker, captured vital footage of what turned out to be the crucial final moments in the life of newspaper vendor Ian Tomlinson, who died after being pushed to the ground by police during the protests against the 2009 G20 summit in





Tweet



@TeefPharaoh

I JUST SAW SOMEONE DIE OMFG

6:03 PM - 09 Aug 14

1,123 RETWEETS 517 FAVORITES

London. Similarly, during last year's unrest in Ferguson in the US, Thee Pharoah, a singer, witnessed the murder of unarmed black teenager Michael Brown and immediately posted a photo on Twitter.

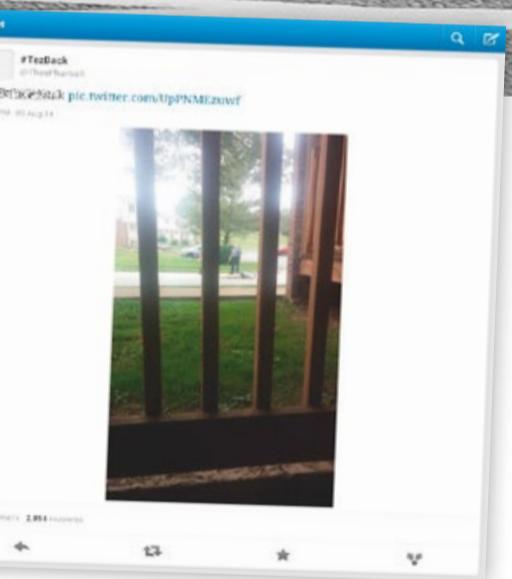
More recently, a video of the cold-blooded murder of policeman Ahmed Merabet outside the *Charlie Hebdo* magazine offices in Paris was uploaded to Facebook by Jordi Mir, an engineer.

Social media revolution

Citizen journalism is not new, but the internet revolution has fuelled its potential, the relentless clamour for news images and video reaching fever pitch with the immediacy and accessibility of social media.

The trend has spawned dedicated online services, including photo app Scoopshot, which the *London Evening Standard* newspaper used

Above and right: Singer Thee Pharoah witnesses the death of unarmed teenager Michael Brown during the Ferguson riots in the US



to aid its coverage of the Tour de France in 2014, for example.

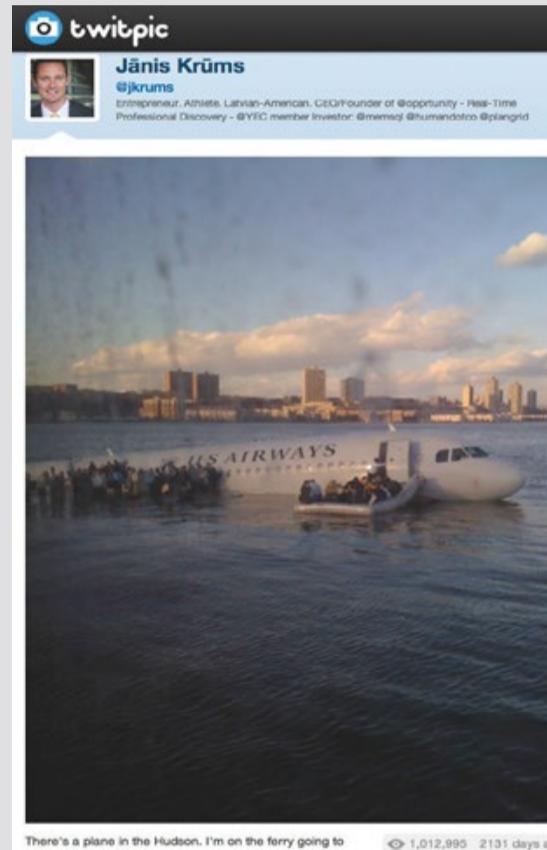
Gareth Vipers is an online editor at the *Standard* – one of 70 organisations worldwide regularly using content provided via the Finland-based app.

'Twitter has transformed the way we approach news, in the same way as [the paper's] interaction with our readers – who are often on the scene of a story before we are,' he says. 'Scoopshot has enabled us to access great images from around London at a moment's notice.'

So, is there a living to be made for the eagle-eyed? By 2014, Scoopshot, a free app that has

Citizen journalism goes viral

Janis Krums' twitpic of a plane crash in New York sends news media wild



UNAWARE of the media frenzy he was about to trigger, on 15 January 2009, Janis Krums tweeted to his 170 followers: 'There's a plane in the Hudson. I'm on the ferry going to pick up the people. Crazy.' Janis posted a camera phone image of the crashed plane on Twitpic, a picture that would become a defining moment in citizen reporting when the post went viral. Handing his phone to a passenger, Janis went to help a flight attendant. When he got it back Janis found himself speaking on live TV and besieged by news networks. Speaking to AP, Janis says he did not get paid for the image initially, but as copyright holder, he made sure that he did a week later. Asked if he would do anything differently now, he says: 'I would have done the same thing – I wasn't there as a reporter. I just happened to be there and shared what I saw with my immediate followers. I had to quickly learn how to protect the image and, unfortunately, that process has not gotten any better for someone sharing breaking news today.' Krums now has more than 10,000 followers on Twitter.



© JONATHAN RASHAD/GETTY IMAGES

Citizen journalism played a crucial role during events across the Egyptian revolution and Arab Spring

 been downloaded around 600,000 times, had paid out more than \$½ million to amateur and professional users worldwide. An image of Venus passing in front of the sun was among the top earners, garnering \$170 for the photographer.

There are not always rich pickings from a single image, but Scoopshot contributor Arto Mäkelä pulls in the bucks by submitting lots of them. Equipped with a DSLR and a smartphone, he has quickly racked up earnings of €20,000.

Mäkelä supplies event photos for news agencies – his largest payout for a single image being a €50 shot of a Finland hockey championship.

Scoopshot takes up to 30 per cent commission – less if the photo is for a ‘task’ set by the buyer.

The real cash flooded in for

Mäkelä when a directory service company created a task, challenging Scoopshot users to photograph every company in Finland, paying €1.50 for each one.

'I just started biking and driving around, taking pictures and enjoying the view,' says Mäkelä.

Danger zones

Money aside, there are obvious dangers in putting yourself in the eye of the breaking news storm.

It's a dangerous profession. According to the International Federation of Journalists, 118 journalists and media staff were killed in 2014, and 17 more perished in natural disasters and accidents while on assignment.

Recent Hollywood crime thriller *Nightcrawler* tells the compelling

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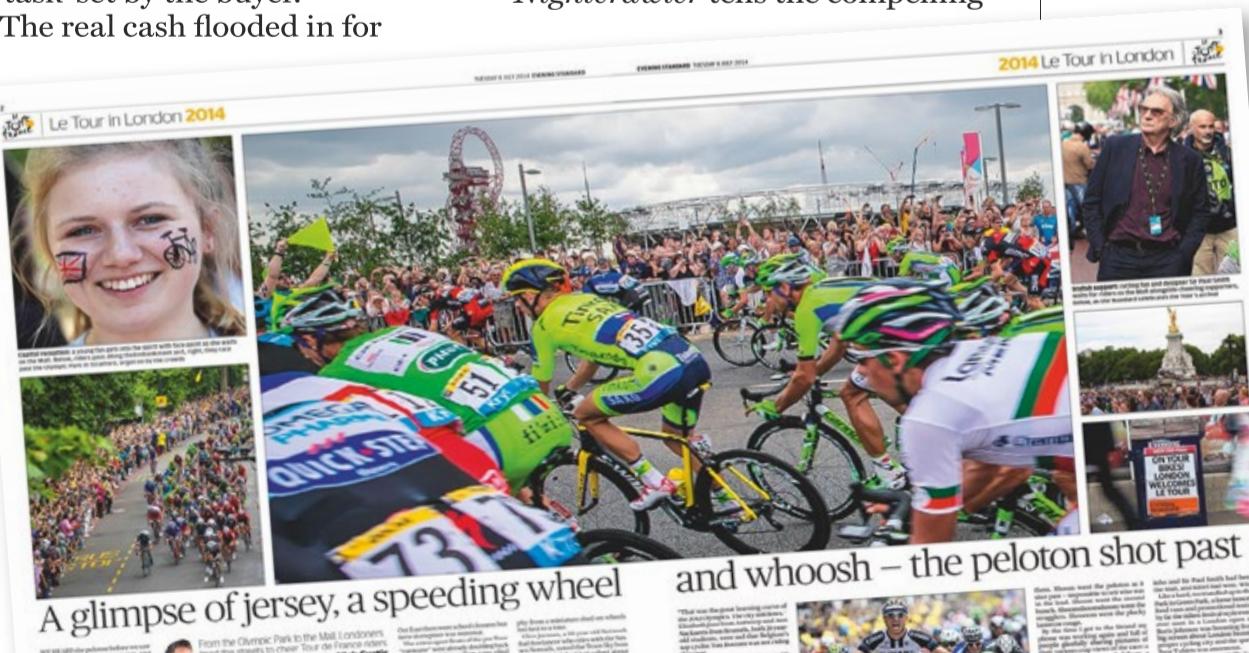
fictional tale of amateur videographer Lou Bloom, who makes a living by selling gruesome video footage of night-time car crashes and crime scenes to TV news channels in Los Angeles. He races to be first on the scene. His earnest assistant – who is killed by a gunman – becomes part of the visual story.

Hollywood hyperbole or a real-life threat? A prominent former Fleet Street photographer, who asked not be named, says: 'Little consideration seems to be given to the danger some news situations may present to the unwary "citizen journalist".

‘A lack of knowledge of the basic rules has seen some using their camera phones within the precincts of a Crown Court, the unfortunate hopefuls finding that instead of seeing their picture of some law-breaking miscreant “on the telly”, they’re invited to sample the inside of a prison cell, minus their camera phone.’

Notwithstanding publication, taking people photos without permission can aggravate a sensitive subject, as AP readers know.

AP has anecdotal evidence of unrest in parts of Ilford, in north-east London, for example, where 'authority figures' have apparently cracked down on street photos.



Tour de France shots, taken by spectators, ended up in the *London Evening Standard*

'Little consideration is given to the danger some news situations present to the unwary...'

Demotix, a photojournalism website that lists 'ordinary people' among its 30,000 contributors, admits that photojournalists of any level can be hurt or killed. Although not a belt-and-braces guide to safety, the site's training page contains helpful links to other organisations' websites, including www.newsafety.org.

User-generated discontent

The BBC invites budding citizen journalists to send in what is known in the trade as user-generated content. However, the BBC does not generally pay for material. Its terms state that it will only pay for user-generated content 'in exceptional circumstances for BBC News'.

Some professionals are fearful of a free pictures market, or of reporters equipped with iPhones replacing them, as seems to have happened at the *Chicago Sun-Times*, for example.

In the UK, Newsquest recently became the latest newspaper publisher to announce reductions in its quota of photographers, partly as a result of the increased use of pictures submitted from 'external sources', according to a report by the National Union of Journalists.

'There is no question that the rise of citizen journalism has had a catastrophic effect on professional news photographers...' says Nottingham-based photojournalist Pete Jenkins.

Can amateurs and professionals work side-by-side? Jenkins says: 'If the question is, "Can the public reliably replace the quality, speed and professionalism of the dedicated professional?" then I suppose it could happen on rare

occasions, but on a regular basis – you're having a laugh, aren't you?'

Broken news

As many news outlets trawl social media for 'free' material, traditional agencies have been badly hit, complains AP's unnamed, now-retired Fleet Street source.

'Many regional news agencies that relied on such commissions either no longer exist or have had to dramatically downsize, reducing the aspiring photographer's career chances of getting in on the bottom rung of the profession.'

In pre-digital times, an amateur contributor would be paid 'the going rate', he explains. 'Even if not used, newspaper picture desks - as a goodwill gesture - would invariably give an amateur a few rolls of film for their trouble. Sadly, such goodwill seemed to fly out of the window when new technology came knocking at the door.'

With technology enabling 500 million tweets and 70 million pictures to be posted on Instagram each day, potential breaking news is around every corner for the keen amateur.

Sometimes, you just have to be on the right corner, at the right time. And being armed with 21st-century technology helps, as our Bond video tweeter points out: 'Last time this happened in a big way was when I accidentally got ushered into Downing Street through the main gates when Tony Blair was elected [in 1997]... I was just passing at the right time, and got some photos on film, but there was no way to share them like there is now.'

AP



Amateurs chase gruesome stories in the film *Nightcrawler*

© CHUCK ZLOTNIK/SOSRIBUTOR, OPENROAD FILMS

Threat to integrity?

Reuters adapts to new world

RUSSELL Boyce is global editor for News Projects, Pictures at news agency Reuters. He does not see citizen journalists as a threat, but rather as another resource in the visual story-telling process. However, Boyce asserts that images published on social media can be a 'free-for-all that lacks journalistic integrity'. Asked to elaborate, he says: 'Social media has given everyone a voice and it is a powerful tool for freedom of speech. It gives people a platform to say whatever they want to anyone who will click to read, watch, look or listen. At the same time, it allows people to hide behind anonymity. This anonymity is a double-edged sword. On the one side, it protects those who may be punished for revealing the truth when those in authority don't want the truth to be known. On the other, it protects those who spread lies from being accountable. Journalistic integrity, and I include news pictures, is about unbiased reporting, accountability and reputation.'



Reuters is pursuing ways to tell more 'in-depth' stories through photographs

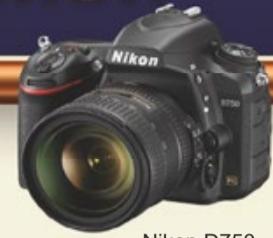
Agency targets 'wider image'

REUTERS has a global network of photographers – both staff and contract – alongside occasional and regular stringers. Among those covering breaking news is photographer Jason Reed, who was on the ground to document the coffee shop hostage scene in Sydney, Australia, last December. However, Russell Boyce is now exploring ways for photographers to tell more in-depth stories through their pictures, in a project called the Wider Image.

'In modern news gathering, the breaking news picture is only one important element of the story and is often only a starting point to tell a story visually,' Boyce asserts. 'What sophisticated news consumers want to see is pictures to help them understand what is happening in the world around them, so they can form educated opinions.' He adds: 'The challenge professional photojournalists face is to ensure they are shooting pictures that have a value beyond what has already been seen. This gives a certain amount of creative freedom to those who have the ability to develop visual skills and shoot powerful pictures, especially with the amazing photographic technology available today.' Over the past year, Reuters has carried out face-to-face educational workshops with photographers worldwide about the Wider Image project. The best photos are showcased on the agency's Wider Image app. As of early January, the app contained almost 300 photographer profiles, and photographers were already 'pitching great story ideas'. Boyce expects every photographer to become involved: 'They are, of course, always focused on breaking news first and foremost,' he says.

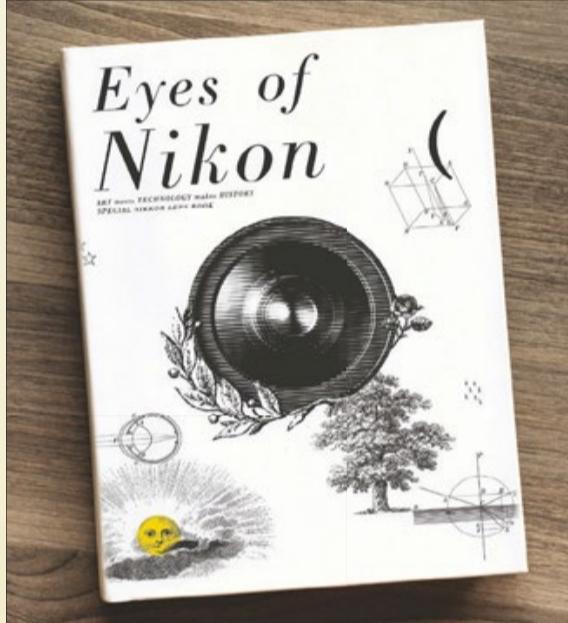


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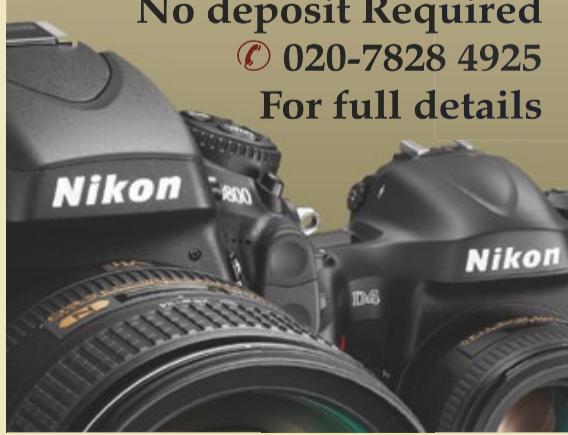
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Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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Making a print

Darkroom printing isn't as difficult as you may think and it can be done without a great deal of expense. **Andrew Sanderson** runs through the basics in the last of his three-part series



Traditional darkroom prints are easy to achieve at home

The printing process isn't as difficult as you might imagine and a makeshift darkroom can be set up in a bedroom, at one end of the garage, in a cellar, in a shed or even under the stairs. All that is needed is an enlarger, three trays, a power socket and a red light. The stop and fix you used to process your film (see my article in AP 1 November 2014) can be used for printing, but a different developer is needed for the paper.

The developer can be any standard paper developer, which might come as a powder or a liquid concentrate that is mixed to the correct strength before use. Many manufacturers offer darkroom paper, but the brand I recommend you buy first is Ilford Multigrade RC (resin-coated) paper, with either a glossy or pearl surface.

The hardware for printing is easy to acquire. Second-hand darkroom gear is ridiculously cheap and sometimes even available for free. Ask at your local camera club if anyone has any old equipment looking for a home. Remember that you will need plastic trays for the chemicals, and flasks/measuring jugs to mix up solutions. You will also need a set of Multigrade filters for altering contrast, which are easily found online.

Getting started

Once you have the equipment and you are satisfied that the wiring is safe, set up an area with the enlarger and enough space for three 10 x 8in trays (roughly 1 metre x 40cm). You should have the developer nearest to the enlarger, then the stop bath and then the fix. Beyond that, you could have a big bucket of water to put your prints



Andrew Sanderson

Andrew is a highly respected photographer, printer and teacher working exclusively with analogue methods and materials. He runs workshops on many techniques. www.andrewsanderson.com

in to be washed after the printing session.

Before you open your box of paper, remember that it is sensitive to light and will be ruined if there is any stray light. You can work with an orange or red light, but I would suggest turning this on after you have checked the room is totally dark. If you leave your printing until the evening, you will probably be able to cover the windows and cracks of light with a couple of layers of black bin-liner plastic, stuck up with masking tape. Once you have all the lights out, if you can still see across the room there is too much light. Small amounts of stray light can make a difference over a period of time. Cover any stray light from digital clocks, LEDs and electrical equipment, and keep your phone in your pocket.

You will need a power supply for your enlarger and safe light, although a battery-powered red bicycle light can be used at a pinch, so long as it is well away from the paper. Make sure the surface for the enlarger and trays is steady. It's no use balancing everything on boxes. A wobbly enlarger will give you blurry prints and you don't want spillages in the dark.

I hope you give it a go, as having actual prints that you created yourself from your own negatives is very rewarding.

Things to watch out for

- Be careful how you rock the trays. It's easy to spill chemicals over the edge, so put plenty of newspaper under the trays in case of splashes
- Drain off the excess from tests and prints before placing them in the next tray. This prolongs chemical life and reduces waste
- Use one set of tongs to lift paper out of the developer and another set of tongs for stop and fix. Do not allow tongs to get mixed up, as fix will get into the developer and reduce its effectiveness
- Always wrap up the paper and put the lid on after taking out what you need
- Wash your hands each time you get any chemicals on them and don't handle paper with fix on your fingers

Troubleshooting

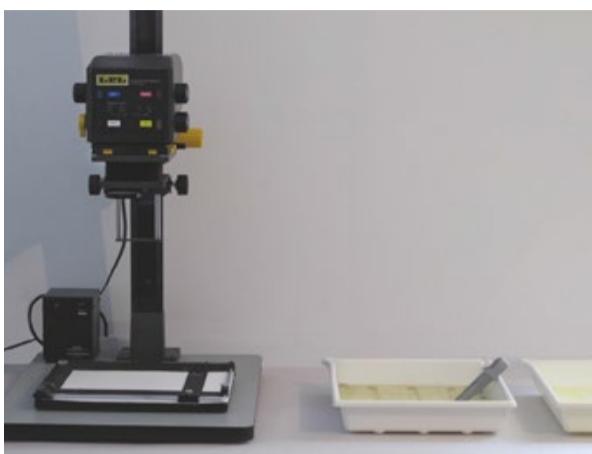
- Photo paper black after development: Paper has been totally exposed to light
- Photo paper has black edge after development: Paper is partially fogged, so the packet was probably left open
- Paper is white after development: Paper unexposed
- Paper is pink: Print not fixed
- Print turns brown over time: Fix not washed off
- White specks on final print: Dust and dirt on the negative
- White fingerprint marks on finished print: You had fix on your fingers when you handled the paper

EQUIPMENT NEEDED

- Enlarger (with 50mm lens if printing 35mm film)
- Red/orange safe light
- 3 trays
- Masking frame
- 2x plastic tongs/tweezers
- Multigrade filters (8.9cm size)
- Multigrade paper (RC type)
- Multigrade paper developer, stop bath and fix (check dilutions before use)
- Plastic bottles to store mixed-up chemicals
- Optional: electronic timer, focus finder



STEP-BY-STEP TO MAKING A PRINT



1 Using the enlarger

Once the chemicals have been measured out, place the negative in the enlarger carrier with the shiny side upwards and the numbers away from you. Set the enlarger at the correct height to give a projected image big enough for the chosen print size. Each time you alter the height, refocus the image.



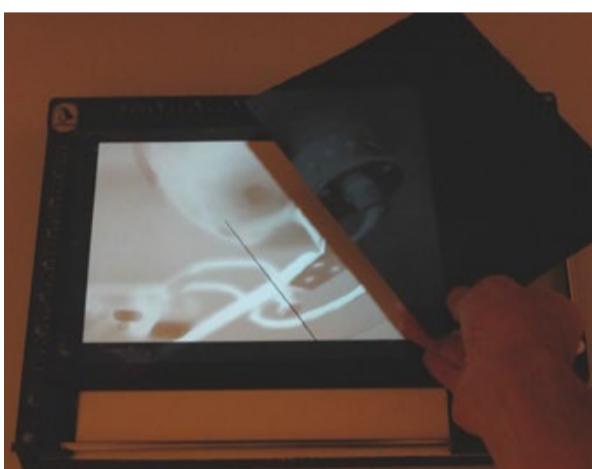
2 Positioning

Turn on the enlarger and alter the aperture ring of the lens until the brightest image is projected onto the baseboard. Focus the image on the masking frame. Turn the lens's aperture ring until you feel two clicks and see a slight darkening of the projected image. This should be 2 stops darker than the lens's maximum aperture.



3 Check sharpness

Check for critical sharpness by using a focus finder if you have one, but remember to set it for your own eyesight first. Turn off the enlarger until ready for exposure. Now remove a sheet of paper and cut it up to use for test strips. You should be able to get roughly ten 10 x 5cm pieces from a 10 x 8in sheet.



4 Make a test strip

Place a Grade 2 filter into the enlarger, then place one of your cut pieces of paper on the masking frame. Expose for 5secs. Cover a 1cm strip of the paper with card and expose for another 5secs. Repeat until the last strip of paper has been exposed. Make sure you do not move the test paper as you move the card.



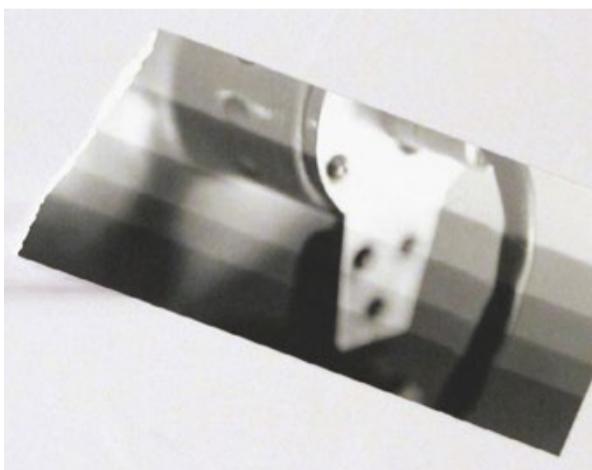
5 Developing the image

Place the exposed paper into the tray of developer and gently rock the solution back and forth, trying to get the paper submerged all at the same time. Timing is important – 1min for RC paper, but this will need longer in cold conditions. Avoid poking the paper with tongs as this can leave marks on the image.



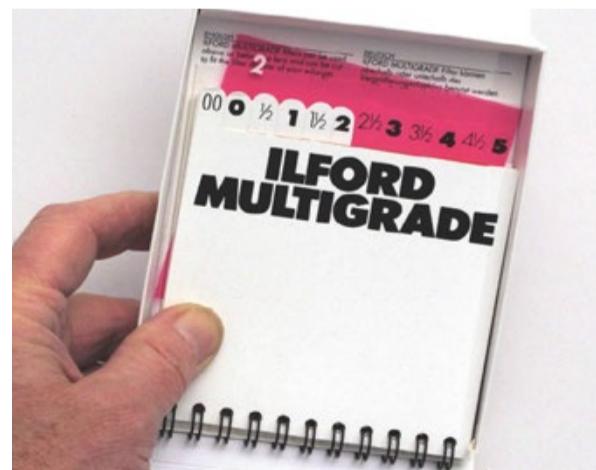
6 Stop and fix

Remove the paper from the developer after the allotted time and drain briefly. Slide the paper into the stop bath and gently rock the stop bath tray for 10secs. Remove, drain and slide it into a tray of fixer, gently rocking again (10secs for test strips, 1-2mins for finished prints).



7 Review

Remove the test from the fix and view by white light (make sure your box of unexposed paper is closed). Counting from the lightest end of the test in fives, look for the first exposure that looks correct, and this will be your exposure time for the full print. This method will produce good 'beginner' prints.



8 Adjusting contrast

If the print is too high in contrast, replace the Grade 2 filter with a Grade 1 and re-test. If the improvement is only slight, move down to Grade 0 and re-test. However, if the print is grey and flat, replace the Grade 2 filter with a Grade 3 and re-test. If the improvement is only slight, move up another grade to 4 and re-test.



9 Final print

When the correct exposure and contrast grade have been established, place a sheet in the masking frame and expose. Develop and stop as you did for the test, fix for 1min and wash for 5-10mins. Don't leave prints in water for more than 30mins. Hang the fully washed print up to dry or lay it out on blotting paper.



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Treasures of photography

As a major exhibition showcasing gems from the Royal Photographic Society's collection continues at the Science Museum's Media Space, curator **Colin Harding** talks to **Gemma Padley** about the collection's enduring appeal

What do Julia Margaret Cameron's enigmatic portraits, Steve McCurry's iconic image of an Afghan girl with piercing green eyes, Harold Eugene Edgerton's milk-drop image and Philippe Halsman's

eccentric Salvador Dali photograph all have in common? They are just some of the many treasures that belong to the Royal Photographic Society's 250,000-strong collection of images. Better still, these photographs are among the 200-plus currently on show at the

Science Museum's Media Space in South Kensington, London.

From photography pioneer Nicéphore Niépce's exquisite heliographs to more contemporary images by the likes of Don McCullin, Terry O'Neill and Martin Parr, the exhibition Drawn by Light spans the entire canon of photography, touching on its technological and artistic development right through to the present day.

Produced in collaboration with the Reiss-Engelhorn-Museen in Mannheim, Germany, the exhibition not only showcases key – mostly vintage – photographs from the RPS collection, but also features a carefully chosen selection of historical cameras, albums, documents and other photographic paraphernalia.

Vintage collection

'We weren't trying to create a history of photography or of processes, but through the range of material [on display], that's almost

Above: 'Moonrise, Hernandez, New Mexico, 1941', by Ansel Adams

Right: 'Leicester Square', 1896,
by Paul Martin



Below: 'Chimney',
c1934, by
Noel Griggs



Above: 'The Valley of the Shadow of Death', 1855, by Roger Fenton

'what you get,' says Colin Harding, curator of photography and photographic technology at the National Media Museum in Bradford, West Yorkshire, who co-curated the exhibition with Claude W Sui and Stephanie Herrmann of the Reiss-Engelhorn-Museen. 'The collection is so rich. I wouldn't say there are examples of every photographic process, but I can't think of many we haven't got.'

Visitors are able to see, first-hand, original salt prints, daguerreotypes, albumen prints, ambrotypes and photogravures, to name just a few of the photographic processes used to craft the images on display. Vitrines showcase items, including hand-coloured stereo

THE RPS AND ITS COLLECTION

WITH more than 250,000 images, 8,000 items of photographic equipment and 31,000 books, periodicals and documents, the Royal Photographic Society Collection is considered to be one of the most important and comprehensive photographic collections in the world. It was transferred to the National Media Museum in Bradford, West Yorkshire, in 2003.

The RPS was founded in 1853 as a place for discussion, to share images and hear about the latest technical developments in photography. It is the world's oldest surviving photographic society.

'The society was intended to be a forum where people could exchange knowledge and ideas,' says Colin. 'A lot of work was donated; prints were not acquired through auctions or via institutional purchases, so the collection is very much based on the notion of community.'



► daguerreotypes from 1855, a stereo binocular camera made in 1856 (the first twin-lens stereoscopic camera to go on commercial sale, we are told), and a copy of *The Pencil of Nature* by William Henry Fox Talbot, which is credited as being the first commercial book to be illustrated with photographs.

In an era where we are used to seeing images digitally on our screens, Drawn by Light is a reminder that photography is as much about experiencing the photographs (their shape, the materials used, textures of surfaces) in a physical sense, as it is about looking at the subjects they show.

'The problem is that [today] every image is reduced to the same homogenous scale and texture that I think we've almost lost a sense of how rich a physical presence photographs can have,' says Colin. 'We often refer to photographs as two-dimensional objects, which of course they're not; they have a physical presence. People have told me they're surprised [when they see these photographs in person] because they've seen them in books and assumed they're much bigger or smaller than they actually are,' he adds. 'So I think seeing the photographs, techniques and processes in the flesh is something people need to be reacquainted with.'

Inside the exhibition

The exhibition, which was several months in the planning, stretches across four main rooms in which visitors are treated to photographs from different periods in history,

and of different genres – from nudes and portraits to landscapes, documentary photographs and still-life images.

Famous and lesser-known names sit side-by-side and include the likes of photographic masters Edward Steichen, Alfred Stieglitz, Brassai, Paul Strand, Roger Fenton and Ansel Adams, alongside Nicholas Murray and Mervyn O'Gorman who have been somewhat

Above: 'The Two Ways of Life', 1857, by Oscar Rejlander

overlooked in the histories of photography.

Great classics by pictorialists Peter Henry Emerson and Henry Peach Robinson delight in their artfulness, while others, such as vacant portraits of mentally ill patients taken in Surrey County Asylum in the mid-1850s by Dr Hugh Welch Diamond, are more challenging – a reminder of photography's value as a means of



RECREATING AN ORIGINAL PHOTOGRAPHY SALON

CONTRARY to contemporary curatorial convention, in the 19th century photographs were packed onto walls and hung floor to ceiling in what were known as photography salons. The current RPS exhibition

recreates this experience across one of the walls. 'For the salon hang in the central section of the gallery, we tried to [replicate] display techniques used in the 1850s but interpret them for a modern audience,' says Colin. 'In

the exhibition you can explore the images [through a computer] using touchscreen technology and find out what the print is, who took it and the process used. You can also zoom in and explore the image.'

recording and documenting the world as well as its aesthetic potential. (Welch is known for what has been described as his pioneering use of photography within the medical profession).

Photographic pairings

We see lesser-known photographs by famous names alongside iconic images. A case in point is Ansel Adams, whose masterpiece 'Moonrise, Hernandez, New Mexico', 1941 (see page 34), hangs beside the equally spectacular but arguably less famous image, 'Aspen, New Mexico', 1958. Another of these 'pairings' is Don McCullin's image of a woman and crying child in East Pakistan, ['Refugees from East Pakistan on the Indian Border', 1971], which contrasts strongly with the still-life image (also by McCullin) taken 20 years later that sits beside it. With his co-curators, Colin developed the idea of juxtaposing pairs of images by the same photographer, which he says offers 'another way of looking at the collection'.

He adds: 'I wanted to show some of the best-known work by some of the best-known photographers, but I also wanted to get across the fact that there are lesser-known works by big-name photographers,

or work by photographers that are relatively unknown in the collection – names you may not have come across.

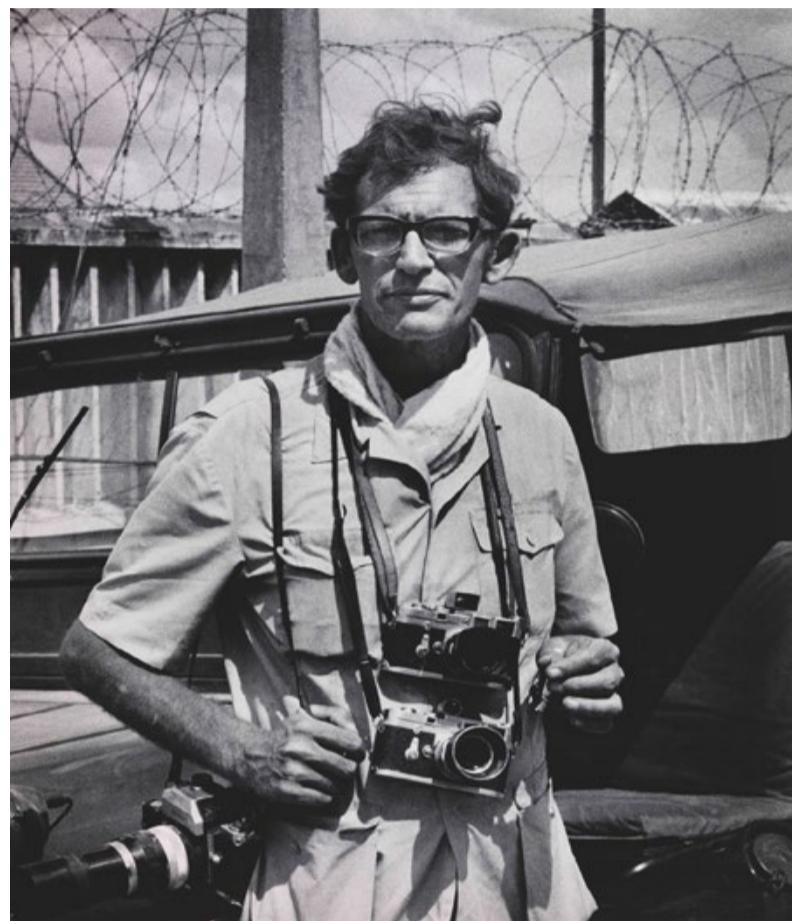
The overarching idea, says Colin, was to explore a connection between images from different periods of history, to convey a sense of thematic similarities between images made in different eras. He gives the example of an image of the Abu Simbel temples in Egypt by journalist and photographer Maxime Du Camp ['Abu Simbel, Westernmost Colossus of the Great Temple', c1850], and documentary photographer Margaret Bourke-White's photograph 'The Statue of Liberty', 1952, shown side-by-side in the exhibition. Although taken more than a century apart, they 'pick up on this idea of the monumental, the colossal,' says Colin. 'They are very different [images] but in a sense almost share the same inspiration.'

Continuity and change

Although the exhibition, (the first time the collection has been shown in London on this scale), is not divided into rigid themes as such, certain thematic strands run through it, including the idea of 'continuity and change', and 'personal viewpoint', says Colin.

Below: Larry Burrows on assignment in Vietnam

'I wanted to get across some sense of continuity in terms of the work produced in the 1850s, such as portraiture, landscape and still life, which are as relevant today. People still explore these genres, although the way they interpret them has changed, either because of



'Portrait of Christina', c1913,
by Lieutenant Colonel
Mervyn O'Gorman



Mervyn O'Gorman's portrait of Christina

IN THE final room is an image that could be described as the jewel in the exhibition's crown. It is a striking colour picture of a young girl in a red cape called Christina, taken by amateur photographer Lieutenant Colonel

Mervyn O'Gorman. The image is a facsimile of the original autochrome, explains Colin, as 'original autochromes are difficult to show because they are so sensitive to changes in the environment.'

O'Gorman was an electrical and aircraft engineer who took photographs in his spare time. He was a man who, as Colin explains, was interested in 'all things modern', O'Gorman took up photography following the invention of autochrome plates in 1907.

'O'Gorman is a fascinating figure,' says Colin. 'He doesn't appear in any of the history books, and as far as I know he wasn't even a member of the RPS. He was just a keen amateur.'

'The assumption is that [the girl in the image] is his daughter, but from what I've discovered, O'Gorman didn't get married until he was well into his forties or early fifties, and his wife was of a similar age. Consequently, it's highly unlikely that they would have had a daughter. I've also been through census records and there is no mention of children. I think she may have been someone who visited the couple during the summer holidays, perhaps a niece.'

Although it's not known who the girl was, she is receiving posthumous fame as the poster girl of the exhibition. 'I find it astounding that someone was creating these sorts of images in 1913,' says Colin. 'This image is so timeless; it looks as though it could have appeared in a magazine last week advertising beachwear! The girl looks as though she is being drawn to the light, which is part of the pun. What we're looking at in the exhibition is how generations of photographers have been drawn to photography's possibilities.'

► developments in technology or photographic processes, or in terms of personal vision.'

Humorous at times, but also deeply serious, thought-provoking and even sombre on occasion, the exhibition shifts from print to print with ease, much to the curators' credit. We smile at Ed Lacey's image of a streaker from 1974, only to turn the corner and see a photograph by Arthur Rothstein of a father and his sons walking through a dust storm in Oklahoma in 1936. A few paces on, we dabble in the world of celebrity with a portrait of Audrey Hepburn by surrealist photographer Angus McBean, which is juxtaposed with McCurry's 1984 'Afghan Girl' portrait of Sharbat Gula, acquired by the RPS in 2014.

'McCurry's image shows that the RPS collection is not moribund, not closed,' says Colin. 'In fact, it's growing, as we're still acquiring work. This is such an iconic image that many people will recognise, and when viewed next to Walter Bird's "Eastern Madonna", 1935, the same interest in dramatic colour and the notion of the direct gaze [is apparent].'

Regarding the process of curating the exhibition, Colin says, 'there were so many ways we could have sliced the cake, as it were... We could have



made a straightforward chronological survey, or created groupings by type. I hope we've created questions that allow people to see these similarities and contrasts. Photography is such a broad medium; it can encompass

Above: 'Nude on Sand, Oceano, California, 1936, by Edward Weston

highly subjective pictorial work, and more objective photographs that draw on photography's ability to capture detail. Hopefully, what we managed to get across is that a photograph is not just a photograph.'

AP

'The Gate of Goodbye', 1917,
by Francis James Mortimer



FRANCIS JAMES MORTIMER'S 'THE GATE OF GOODBYE', 1917

THE IMAGE above from 1917 – a bromide print created by former RPS president Francis James Mortimer – was made from 20 separate negatives and depicts relatives bidding farewell

to their sons and husbands at London's Victoria Station as they go off to fight in the First World War. Despite the image we see here, Mortimer was more famous for

creating images of dramatic seascapes. Interestingly, he was also an editor of magazines, most notably *Amateur Photographer* and *British Journal of Photography*.

Drawn by Light: The Royal Photographic Society Collection, is on show at Media Space at the Science Museum, Exhibition Road, London SW7 2DD until 3 March 2015. Admission £8. www.sciencemuseum.org.uk. Open daily from 10am–6pm. After its run in London, the exhibition will go on show at the National Media Museum in Bradford from 20 March–21 June 2015. www.nationalmediamuseum.org.uk



'Sempervivum Perenne', 1922, by Albert Renger-Patzsch

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1



2

Coate Water Diving Board

1 By shooting with a long exposure, Jake has smoothed out the water to ensure the beautiful pink light has permeated every inch of the scene
Canon EOS 5D Mark III, 24-105mm, 30secs at f/16, ISO 100, tripod, grad filter, remote shutter

Bassenthwaite

2 Jake was fortunate in that he arrived to the scene at a time when a thick bank of fog rolled in, blocking out the sun and, as he says, 'lighting up the vivid tones'
Canon EOS 5D Mark III, 24-105mm, 0.3sec at f/18, ISO 100, tripod, grad filter, remote shutter

Reflect

3 There's a nice balance in the image here, and the reflection is vital for the composition
Canon EOS 5D Mark III, 24-105mm, 1sec at f/14, ISO 100, tripod, grad filter, remote shutter



3



4



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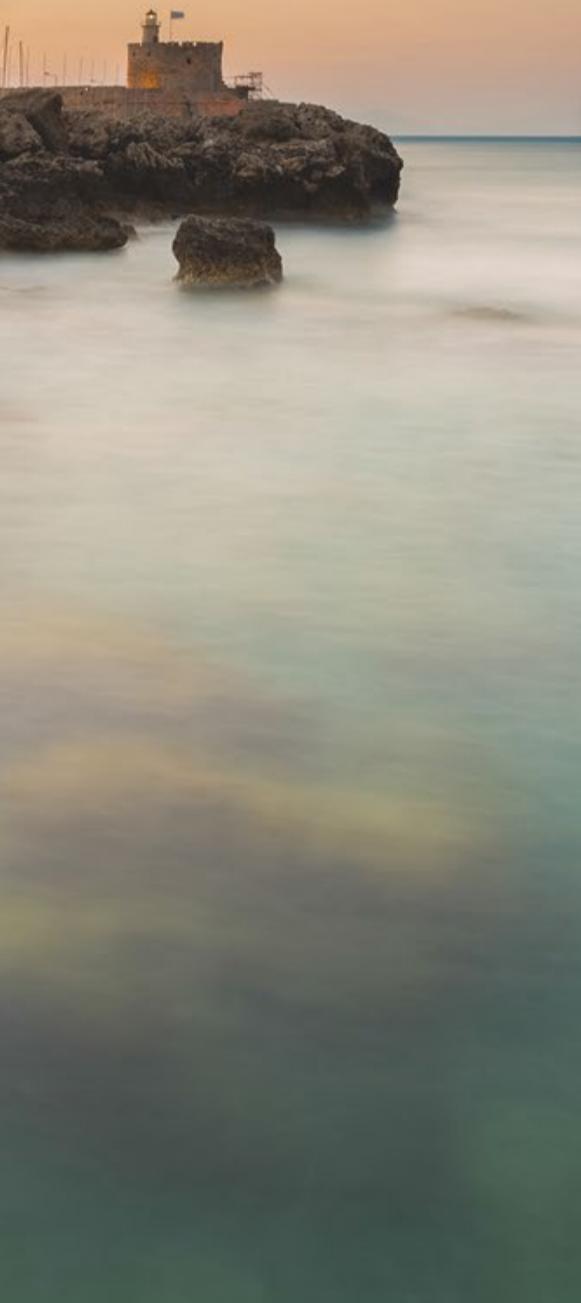
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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

Rhodes Town Windmills

4 There's something painterly in the oily water than borders this windmill found on the Greek island of Rhodes
Canon EOS 5D Mark III, 24-105mm, 20secs at f/16, ISO 50, tripod, grad filter, Little Stopper, remote shutter



Jake Turner, Wiltshire



It was during a 365 challenge in 2013 that Jake developed his love of landscape photography, when he took one photo a day for a year. In 2014 his dedication grew, as he found himself rising early to capture the dawn light and the perfect weather conditions, particularly in landscapes that feature water. 'I love how water can change so quickly, and take on so many forms in landscapes,' he says. Jake is looking to start a project that will reveal the hidden beauty of his local town, Swindon. He is also heading to the USA on road trip around the National Parks of the South West.

5



Lechlade Floods

5 Converting this shot to black & white has meant that Jake has achieved real atmosphere
Canon EOS 5D Mark III, 24-105mm, 30secs at f/11, ISO 100, tripod, grad filter, Big Stopper, remote shutter

Jetty

6 With just the fragile poles visible, we have a scene of stark and haunting minimalism
Canon EOS 5D Mark III, 24-105mm, 18secs at f/14, ISO 50, tripod, grad filter, Little Stopper, remote shutter

6



Accessories

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Andy Westlake tests a fully featured tripod kit from Chinese maker Sirui

At a glance

- Carbon fibre with four-section legs
- Ball-and-socket head
- Arca Swiss-type quick release
- Reverse-folding design

SIRUI'S Easy Traveler tripods are designed with portability in mind, featuring four section legs that fold up around the centre column for a shorter packed length. They come in two sizes and a choice of aluminium or carbon-fibre construction, with a ball-and-socket head included in the kit. Here we're looking at the larger carbon fibre model, the ET-2204.

The four-section legs have large, positive lever locks, and the sliding centre column has a twist lock.

Each of the tripod's controls is easy to operate when wearing gloves, which is essential for landscape photographers. The legs can be set at three angles, including near-flat, and a sprung-angle lock mechanism makes the tripod quick to set up. A short centre column is included for ground-level work, and tucks into its own pocket inside the carry bag. Using it, however, requires the head to be removed from the standard column.

The E-20 ball head has an independently locking panning base, marked at 5° intervals. It has no separate friction control, but that's to be expected at this price.

Verdict

The Sirui ET-2204 is a solid, well-designed tripod. It can support a full-frame SLR and 70-200mm f/2.8 zoom, and the head locks down with minimal sagging or drift. At around 1.5m including the head it isn't as tall as I'd like as a six-footer, but it can still hold an SLR at a reasonable height for viewfinder shooting, at least on level ground. The 43cm folded length and 1.72kg weight make it easy to carry around. At £300 for a kit, including the legs and ball head, it's excellent value for money.



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Amateur
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Recommended
★★★★★

ENHANCING photos on the go is the aim of the game with the Perfectly Clear v4.0 app, a mobile device port of the Adobe Lightroom Plug-In developed by Athentech. The major selling point is that at the press of a button, Perfectly Clear can make up to 20 picture adjustments and corrections that address everything from lens distortion to tackling skin blemishes. This is one of the most comprehensive mobile-editing tools I've seen. As well as its one-touch auto-fix capability, it provides the option to fine-tune specific elements, including exposure, depth, vibrancy, sharpness, tint, noise and a host of portrait-centric tools. Athentech has managed to condense some relatively complex algorithms and functions into an easy-to-use application that can produce good results. The only issue I had was that if your device doesn't have a decent amount of built-in available memory, this processor-hungry application will cripple it. **Jon Devo**

PNY PowerPack LM3000

● £29.99 ● amazon.com

I AM A sucker for a rechargeable USB battery pack, and have a variety that I use for different situations. The latest is the PNY PowerPack LM3000, which has a 3000mAh battery. This is enough to fully charge an iPhone 6 or charge the Sony BX1 battery for a Cyber-shot DSC-RX100 twice.

The Lithium polymer technology used by the battery means that the power supply is small in size. It is slightly larger than a credit card and is around 13mm thick, so it will easily slip into a pocket for everyday use. However, the really useful feature of the LM3000 is that it has both Apple Lightning and Micro USB leads built in to either side, so you don't have to carry an extra cable with you.

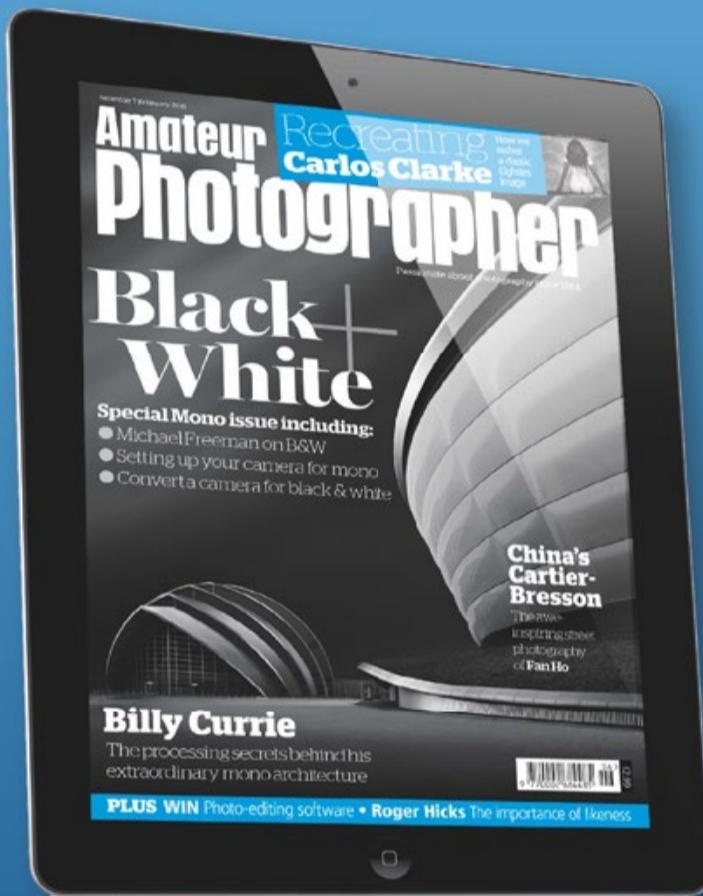
The LM3000 charges via a Micro USB socket, although it is a shame that a USB lead for this couldn't have been fitted. Given that you will usually be at home when charging this shouldn't be an issue. Four LED lights show the amount of battery charge, with each LED representing 25%. The LM3000 is a neat little device that I have been using every day to keep my phone, tablet and camera topped up while I'm on the go.

Richard Sibley



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Adding a Radial Filter

Gregory Emery, who took this picture, informs me this is a photograph of the *L'Accalmie* boat, taken near Baie-St-Paul, Québec, Canada. It's a lovely subject, but I do think the photograph was perhaps cropped a little too tightly in-camera. As it has been shot, the cropping works well, but I reckon it would have helped if Gregory had zoomed

out slightly (this was shot at 27mm using an 18-140mm lens). This would have provided more options to apply an alternative crop at the image-editing stage.

The following steps show how I edited the master raw image and used a Radial Filter adjustment to selectively lighten the hull of the boat.

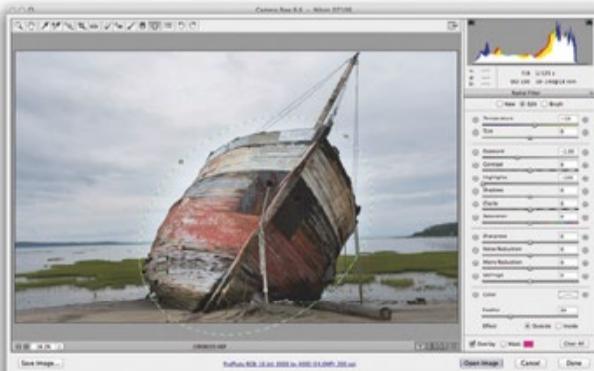
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BEFORE

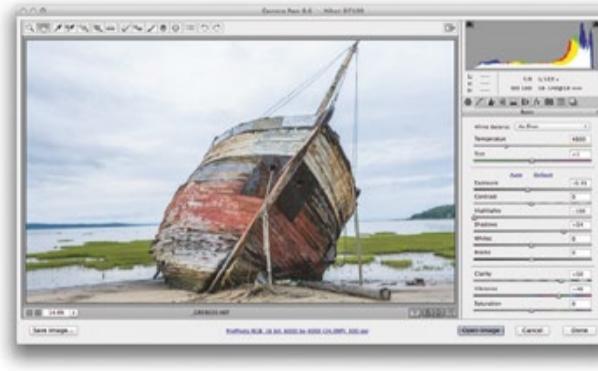


AFTER



1 Add a Radial Filter

I began by adding a Radial Filter. I did this because it seemed to make sense to balance out the tones by adding an adjustment in which I darkened everything but the boat first to bring out more delicate detail in the sky. Here, I applied -1.05 Exposure and I hardened the Feather slider setting.



2 Apply tone adjustments

I then went to the Basic panel and applied some tone adjustments. In this step I set the Highlights slider to -100 in order to preserve as much highlight detail in the clouds as possible, and raised the Shadows slider to +54, which lightened the darker shadow areas. I also set the Clarity to +50 to add more punch to the midtones and boosted the Vibrance setting to +46.



3 Apply the curve shape

After that, I went to the Tone Curve panel and applied the curve shape shown here, where the intention was to darken the midtones to shadow areas slightly, add a kick to the midtone to highlight areas and add more overall contrast to the photograph. I also corrected the chromatic aberration (see chromatic aberration lens corrections on page 46).

Tackling high scene contrast

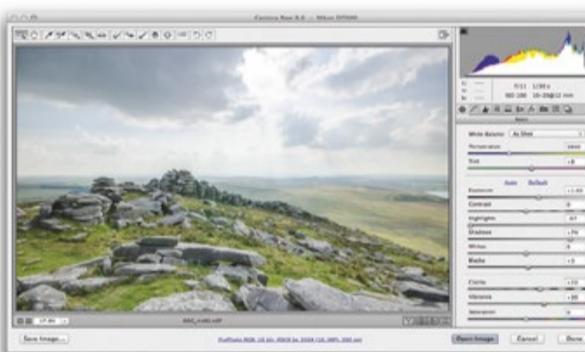


AFTER



THIS image of a picturesque location was shot by Ian Barnes. Because of the high dynamic range of the scene, this is a prime candidate for using high dynamic range (HDR) to record more fully the tonal values. There is a lot of contrast in the original single-exposure shot, but most raw processors should allow you to tame the contrast without the need for HDR-type processing.

The following steps show how I used Process 2012 Basic panel slider adjustments in Camera Raw, plus a series of graduated filter adjustments to achieve the finished look shown here. The one thing I couldn't do anything about was revealing any more detail where the sun was peeking through the clouds, but it doesn't necessarily matter if you allow clipping to occur in some areas of an image.



1 Camera Raw adjustments

The first step was to open the raw image via Camera Raw and go to the Basic panel, where I applied the adjustments shown here. In particular, I increased the Exposure to +1.05 and set the Highlights to -97. This was because I wanted to lighten the image, but also preserve as much detail in the clouds as possible.

2 Add first gradient effect

I then selected the Graduated Filter and clicked and dragged to add the first gradient effect. Here, I set the Exposure to -0.80 in order to darken the sky. I also set the Temperature slider to -10 to add more blue to the sky, and set the Clarity to +60 to add more contrast to the clouds.

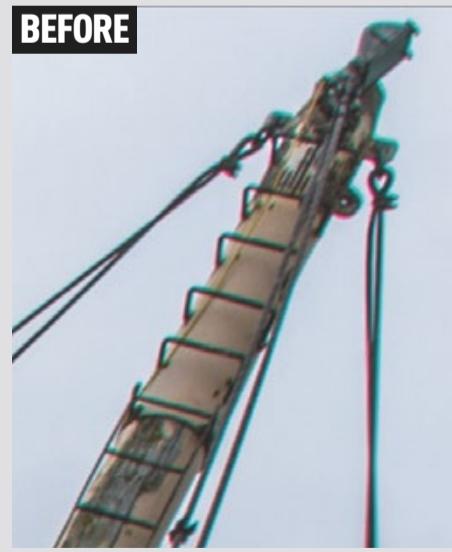
3 Further Graduated Filters

With the Graduated Filter tool still selected, I applied two further Graduated Filter adjustments. The one that's highlighted here was used to add a darkening Exposure adjustment to the lower portion of the image. This helped balance out the darkened sky adjustment and lead the eye into the centre of the photograph.

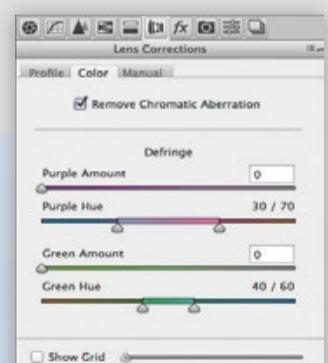
Chromatic aberration lens corrections

A CLOSE-UP view of the *L'Accalmie* photograph on page 45 reveals there was noticeable chromatic aberration that could be seen on the mast of the boat. This was a problem to do with the way the lens managed to focus the green and purple colours, which led to the colour fringing you can see here. If you process your photos using Camera Raw or the Develop module in Lightroom, you can fix this type of problem quite easily. In this instance, all I had to do was to go to the Color tab in the Lens Corrections panel and tick Remove Chromatic Aberration. In most cases, this is all you need to do to remove such colour-fringing artefacts.

BEFORE



AFTER



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



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Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.



By bracketing several exposures, it is possible to blend shots together to achieve a better dynamic range



At a glance

- 18.1-million-pixel CMOS sensor
- Two Digic 5+ image processors
- ISO 100-51,200 (204,800 extended)
- 3.2in, 1.04-million-dot LCD screen
- 12fps continuous shooting (14fps with mirror locked up, and exposure and AF locked)
- Price £4,845 (body only)

Canon EOS-1D X

With its 12fps shooting speed and outstanding low-light capabilities, was the Canon EOS-1D X ever going to be anything but perfect for **Callum McInerney-Riley**?

Several years ago, my photography mainly involved shooting products and portraits, with the occasional on-location reportage shoot thrown in for good measure. However, things have become far more diverse in recent years. As weddings, festivals and events have become more of a staple, the luxury that was ample time and light has evaporated. Often I find myself in near-dark conditions, attempting to photograph erratically moving subjects – be that the groom's dodgy two-step dancing or the

joyous arm-raising of an excited crowd from a bass-heavy beat. Whatever the situation, I still have to capture the moment.

When faced with such challenging conditions, my Canon EOS 5D Mark II struggled to deliver what I needed, so it was time to up the ante. On trying out a Nikon D4, I found that the focus confirmation in AF-S was quite hard to gauge, and while it would often find focus incredibly quickly, it would then judder back and forth. When focusing mostly using the AF-ON on the rear of the camera, I found myself firing just

prior to the AF confirmation. This resulted in images that ever so slightly missed focus and were soft. At a cost of around £4,000 body only, it's far too expensive not to be perfect for me. So, I got hold of a Canon EOS-1D X to try out for an event. Despite its almost endless customisation options, it took only one night of tinkering and shooting with the camera before I felt fully at home with it.

Features for professionals
If you're showing off with the EOS-1D X, the first thing you do is put it into continuous mode, point



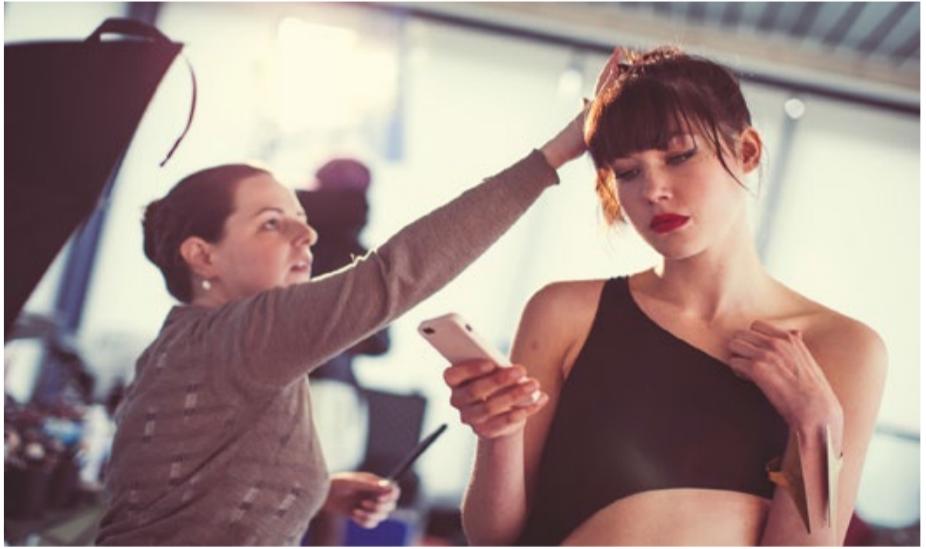
it into the air and rattle off 12fps while grinning like the Cheshire Cat. This is its ultimate party trick and, of course, the feature that most sports and wildlife photographers buy this camera for. It doesn't matter if the camera is shooting raw, JPEG, or both, it still works at 12fps. Also, turning on overdrive in the menu will disable the autofocus and allow a 14fps shooting speed. This impressive feat is possible thanks to not one, but two DigiC 5+ image processors that are solely for capturing and buffering images.

I often find myself making the most of the EOS-1D X's speed, particularly when shooting weddings, then selecting the best shot afterwards. It's incredibly useful when taking group shots, as it's commonplace for somebody to blink or be caught off-guard.

Inside the camera is an 18.1-million-pixel CMOS sensor. I think between 18 and 20 million pixels is the perfect resolution for the working photographer. After a day's shooting, I tend to have roughly 2,000 images to download, sort through, edit and upload. Having an 18.1-million-pixel resolution allows workflow to truly flow. One of my only criticisms of the Nikon D810 is the file size. It's a phenomenal camera, but it's simply not practical for time-sensitive work. It requires hefty processing power from a computer, and excessive amounts of time to upload and download, as well as needing more resources to back up images after a shoot. With the EOS-1D X, JPEG images usually work out between 2.5 and 5.5MB, with 3.5MB being fairly standard. Raw files are



'I often find myself making the most of the EOS-1D X's speed, particularly when shooting weddings, then selecting the best shot later'



I find myself shooting a lot of behind-the-scenes stills for social media



You can emulate film using DxO FilmPack plug-in for Lightroom. This is Agfa Scala 200

Focal points

Canon's flagship SLR has all the features you'd expect of a professional workhorse camera



12 frames per second

High Speed shooting is one of the highlights of the EOS-1D X. It boasts a 12fps shooting speed with either JPEG, raw or both simultaneously enabled.

Solid build

With a wealth of gaskets and weather-sealing across the magnesium-alloy body, the EOS-1D X is one of the most hard-wearing cameras ever made. It's designed to withstand the most testing conditions, from sand storms to typhoons.

ISO 100-204,800

The ISO sensitivity range of the EOS-1D X is a whopping ISO 100-204,800 in the extended settings, with a native setting of ISO 100-51,200.

61-point AF system

Like the Canon EOS 5D Mark III, the EOS-1D X has a 61-point AF system, but uniquely it has a Dicig 4 processor designated to intelligently tracking subjects that gives it ultra-fast AF.

Portrait grip

Integrated into the EOS-1D X is a grip that has a duplicate set of controls for shooting portrait orientation. This also houses the huge battery.



158mm



With centre-point AF linked to the back button, I can quickly focus on a specific area and then recompose the image

usually 20-27MB, with 23.5MB being most usual.

If I'm shooting in the evening and the images have to be online the following morning, I can't afford to wait forever for them to download onto my computer or import/preview in Lightroom. For that reason, I think the 18-million-pixel resolution is sufficient, and prints up to A2 quite happily.

Build and handling

I can't say I've treated the EOS-1D X badly. During day-to-day use, I've bundled it in and out of a rucksack countless times, rushed to change lenses on solid floors, travelled miles with it through crowds of party-goers and had several pints of lager splash against it. I've also spent a few mornings shooting in the rain and been out in the baking sun, but that's a walk in the park compared to what the EOS-1D X is designed to handle. It has a magnesium-alloy chassis and body, and is weather-sealed with more than 70 gaskets. The camera can handle the most demanding needs of a professional photographer and copes well in

wind, rain and sand – and it can take quite a knocking.

The control layout of the EOS-1D X is reserved for the manufacturer's pro-end cameras. There are a lot of buttons, but most of the control takes place at the top of the camera. Almost everything I'm likely to need for a day's shooting has a designated button on the camera's top-plate. Canon avoids the camera looking like NASA's mission control by assigning multiple uses to the buttons. For example, holding down the middle of the three top-plate buttons and turning the front dial will change the AF mode. Turning the rear dial will change the drive mode. In addition to this, pressing a combination of the mode button and AF/drive button allows users to change the bracketing mode. Most controls are straightforward to change. With a quick glance at the top-panel LCD, I know exactly what is going on at any given time.

Autofocusing

In addition to the two Dicig 4+ processors for image

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processing, there is a Digic 4 processor, which is used for scene analysis. This processes information from the 100,000-pixel RGB colour sensor inside the EOS-1D X to help intelligently track motion of subjects and keep them in focus. Canon calls it EOS iTR and says the 61-autofocus point can track colour, size and shape for speedy and precise autofocus.

This processor is one of the most significant differences between the Canon EOS 5D Mark III and the EOS-1D X. Although on paper the focus systems are near identical, the additional processor in the EOS-1D X means it operates very differently to the EOS 5D. Having used both in extreme low-light situations, I can safely say that the EOS-1D X is in a league of its own.

The aforementioned 61-point autofocus system boasts 41 cross-type points and the centre five are what Canon calls High Precision focus points. This means the points measure vertical and horizontal detail (cross-type), as well as diagonally in both directions. The result is better focusing with lenses of f/2.8 or faster.

In low-light situations I often like to shoot at f/2.8 or faster, so I tend to use centre-point AF with back-button focusing. I like to focus, recompose the shot and fire the shutter. However, in situations such as a music festival, when I'm trying to nail a shot of a person dancing in the front row, by the time I've recomposed, the subject

has moved out of focus. In this situation, activating 61-point AF and switching to the AI Servo continuous-focusing mode allows me to make sure the subject is in focus the whole time I'm shooting. If there isn't enough available light, I use One-Shot with all the focus points active and wait for the AF confirmation. Switching between the modes is fairly easy: by pressing the AF-point button and tapping the M-fn button, users can cycle through the different focus-point options. Also, to reposition the focus point, the thumb controller can be used with the eye to the viewfinder to reposition it around the frame.

Pushing the ISO

As this camera is used by sports/wildlife photographers and general telephoto enthusiasts, it's important to be able to push the ISO sensitivity in order to get a fast enough shutter speed. The sensor for the EOS-1D X was specifically designed with this in mind, and compared with previous generations of the camera the ISO performance is at least 1 stop cleaner.

I often shoot at high ISOs and really push the camera's capabilities. In my experience, I am able to shoot at ISO 8000 before I start to lose significant dynamic range and image detail. Sure, the raw files are noisy, but by using DxO OpticsPro 9 noise reduction on the raw files – or Lightroom 5 if I'm in a rush – I can safely get away with this for web uploads. I don't always push it this hard, but it's



reassuring to know I can go that high and still get good results. In comparison to the Canon EOS 5D Mark II I own, it's worlds apart – the EOS 5D can only reach ISO 3200 before I start to stress

about luminance noise. At ISO 100, the EOS-1D X's images are always very detailed, a good bit more than those of the 5D Mark II and just a bit more than the Mark III when viewed at 100%.

Ambient flash trick

ONE OF the biggest advantages of using the Canon EOS-1D X is having the ability to balance flash exposure with ambient light. At wedding receptions and festivals it's often very dark, with artificial lighting that fills the venue. It's very subtle and using an E-TTL flash exposure with settings such as ISO 100, f/5.6 and 1/120sec will capture barely any ambient light, causing an image to often look quite cold and featureless.

Slowing the shutter speed down to 1/40sec, pushing the ISO to 2500 and shooting at around f/2.8 or more, while using the flash E-TTL and rear curtain sync, enables me to capture the

ambient light, creating a real sense of atmosphere. The slower shutter speed captures some of the motion of the image, while the flash freezes the important stuff in front of the camera. Shooting with a wide aperture and at a high ISO sensitivity allows the camera to make the most of the ambient lighting. It is quite risky to shoot wide open in low light, since the focusing needs to be exactly right, but thankfully the EOS-1D X has that base covered.

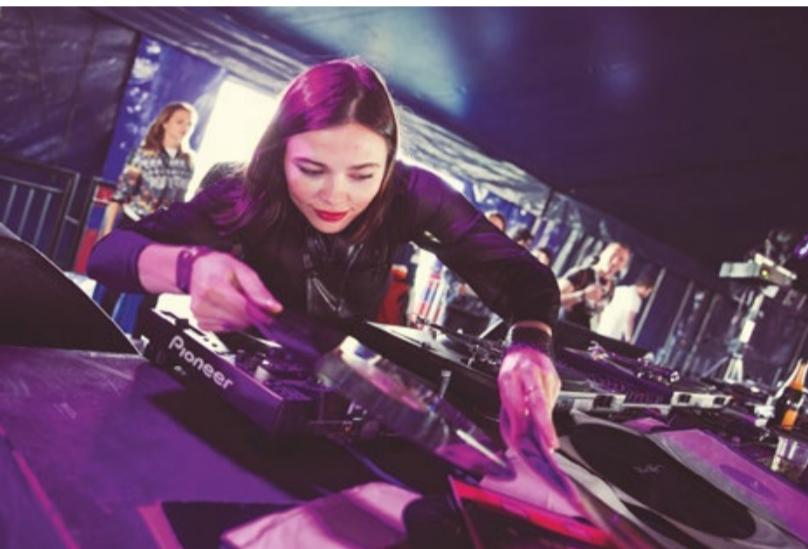
With most cameras, shooting at ISO 2500 causes the dynamic range to drop significantly, but the EOS-1D X still retains plenty of information in the shadows and



Balancing the flash with the ambient light is great for portrait shots

highlights, even at high ISO sensitivities. As previously mentioned, I don't have an issue with cranking the ISO up to

ISO 8000 for web use or small-scale printing, since the images aren't blighted by noise at that sensitivity.



We Are FSTVL was a really fun event to cover, but it was a big challenge for the camera. As most of the acts are inside tents and lit with minimal light, it made autofocusing very challenging. Also, a high ISO is needed, but thankfully both of these things are the EOS-1D X's strong points

'I am able to shoot at ISO 8000 before starting to lose significant dynamic range'

Conclusion

When the Canon EOS-1D X was released in March 2012, its direct competition was from the Nikon D4, but last year Nikon released its latest professional camera, adding more customisable options to the AF tracking, as well as an 11fps shooting speed. There are pros and cons to both cameras, but Nikon certainly closed the gap between the brands with the Nikon D4s, and in the specification department the two cameras can certainly match each other.

It's hard to even guess what Canon will do with the next incarnation of the EOS-1D X. With this version, Canon discontinued both the Canon EOS-1D Mark IV and the Canon EOS-1Ds Mark III. The EOS-1D Mark IV was a sports and photojournalism-type camera, while the EOS-1Ds Mark III was a studio camera with a higher resolution than the EOS-1D X. I'd like to see a higher resolution version of the EOS-1D X with the

ability to shoot different sized JPEG and raw files. I wouldn't want to shoot at full resolution for time-sensitive work, but a resolution boost is always welcome when shooting editorial, fashion, food or lifestyle.

However, it's more likely that a Canon EOS 5D Mark IV will cover the territory of balanced high resolution and good dynamic range, while the EOS-1D X stays as Canon's out-and-out sports and action camera.

The EOS-1D X's autofocus speed is outstanding, even in challenging conditions. The noise is well controlled at high ISO sensitivities and image quality is reasonably well detailed. However, I'd welcome improvements to these core credentials in the next generation.

I don't need Wi-Fi, I don't want 4K video and I don't need bells and whistles. All I want from a Canon EOS-1D X is awesome image quality, low noise at high ISO and super-fast autofocus.

AP

Shooting at 12fps allows me to take the exact frame I want from a sequence



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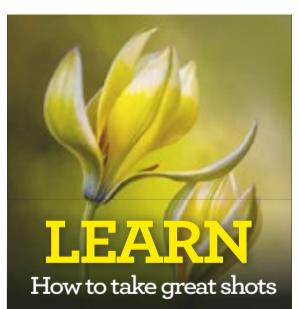
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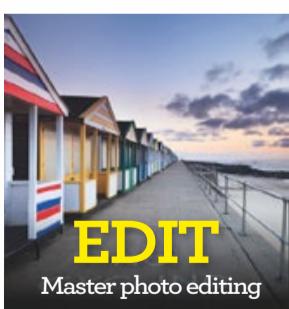


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Lens for GF3

Q I own a Panasonic Lumix DMC-GF3 camera and was thinking about buying a Panasonic 14-200mm lens, but now I'm not so sure. I'm going to Thailand in June and would love a lens that is easy to handle and will give me good shots from a distance. What would you recommend? **Jane'**

A Your camera can use any lens with a Micro Four Thirds mount, Jane, and this includes lenses from Olympus and third-party makers like Sigma and Samyang. But there's a catch – if you want a long zoom lens, then you really need it to include optical image stabilisation, and this limits you to Panasonic's own lenses.

For shooting distant subjects, assuming you already are using a 14-42mm 'kit' zoom, you have two choices. You can either add a telephoto zoom such as the 45-200mm



f/4-5.6 or the smaller 45-150mm f/4-5.6 (pictured), or buy an all-in-one 14-140mm superzoom (Panasonic doesn't actually make a 14-200mm lens).

Adding a telephoto zoom is the cheaper option – for example, the 45-150mm costs less than £200 – and it will usually give better image quality too. A superzoom lens costs more, but it gives you the convenience of not having to change lenses whenever you need a longer zoom, which can sometimes make the difference between getting

the shot or missing it. Panasonic has made two different 14-140mm lenses: the original f/4-5.8 version that sells for about £300 second-hand; and a newer, smaller and lighter f/3.5-5.6 version, which costs around £500 new.

If you're likely to be shooting a lot of wildlife, Panasonic also makes a 100-300mm f/4-5.6 lens that gives significantly more reach that costs around £420 new. **Andy Westlake**

The point of pixels

Q I want to upgrade to a full-frame system, and am trying to work out whether to buy a camera with a 36MP sensor or to stick with 24MP. I've heard that 36MP cameras show up camera shake more than 24MP ones, producing images that are more blurred. Is this true, and if so, what's the point of all those megapixels in the first place? **Andrew Bellingham**

A A 36MP sensor records everything about the image just that bit more accurately than a 24MP one. So not only will it capture more real image detail, but it will also show up more clearly any technical problems, such as lens aberrations or camera shake.

However, this only means that a slightly shaken image will look

less sharp when viewed on-screen, pixel-for-pixel, at 100% view. The 36MP image won't appear any more blurred than a 24MP version if both are printed at the same size. The upshot is that to get the full benefit of the higher-resolution sensor, you need to be even more careful about technique than before.

This means that if you want to reap the full rewards of all that resolution, you'll have to pay more attention to every process. If you're shooting handheld, you'll probably need to select faster shutter speeds than before to minimise any chance of camera shake affecting your images. So rather than working with the 1/focal length rule of thumb (for example, using 1/50sec with a 50mm lens), you'll need a shutter speed of 1/100sec, or even 1/200sec.

You'll also have to use only the

best lenses, and at their optimum apertures. At large apertures the lens won't be sharp enough to fully resolve 36MP worth of data, and at small apertures (beyond about f/11) diffraction will visibly blur the image. If you need to use longer shutter speeds try a sturdy tripod, remote release and, with a DSLR, mirror lock-up.

The bigger question is whether you need the resolution in the first place. A 24MP file is sufficient to make an A3+ (13 x 19in) print at a critically sharp 300ppi resolution, while

Email your questions to: apanswers@timeinc.com, [@AP_Magazine](https://twitter.com/AP_Magazine) and #AskAP, or [Facebook](https://www.facebook.com/AmateurPhotographerMagazine).

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

36MP lets you go up to A2 (16 x 19in). Obviously, the higher-resolution file gives more leeway for cropping and perspective correction, but I think 24MP is plenty for most photographers. **Andy Westlake**

Colour calibration

Q What is the best way to calibrate my computer monitor? I have a monitor that is marked 'Evening Star AG 191 D' and I use a Nikon D700 and D80, editing in Camera Raw and Photoshop CS6.

Robert Hesketh

A I am assuming your monitor is the I-Inc AG-191D, Robert, and there are a couple of things to consider first. What is the main output for your images? Are they going online or are you printing them? If your images are mostly going on websites, you may be happy to leave the colour gamut on sRGB. However, if you're sending the images to a printer you will want to make use of the widest colour gamut that your printer or printing services is capable of. Beyond that, I would try to keep screen brightness and contrast low. Operating systems such as Windows have built-in calibration tools, so you should start with those before investing in external devices.

If you've already run through those, take a look at the X-Rite ColorMunki Smile (around £67). This is one of the best affordable colour-calibration tools and you may be able to pick up a used example for a bargain price. **Jon Devo**

X-Rite's ColorMunki Smile colour-calibration tool costs around £67



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In the bag



Nick Cockman is a landscape photographer currently based in Sheffield. Visit his website at www.nickscape.co.uk

Hoya circular polarising filter

2 This is a must for photographing waterfalls, as the polariser allows me to cut out the reflections on the surface of the water and reduce the overall glare on the wet rocks and foliage.

Nikon ML-L3 camera remote

3 I use the mirror lock-up function when shooting landscapes to ensure image sharpness by minimising any camera movement and trigger the shutter sequence with the tiny Nikon remote.

Manfrotto 055PROB tripod

1 I use the Manfrotto 055PROB tripod and a ball head for 99% of my landscape shots. The 055 is big and heavy, but it provides a very secure base and enables me to shoot with the camera up to nearly 2 metres from the ground if needed.

Cokin Z-Pro graduated filters

4 Graduated filters are a must for landscape photographers. I tend to use the ND8 filter most frequently to combat the great range of brightness levels experienced in the landscape during the golden hours.



Lowepro Flipside 200 camera bag

5 This is a very secure and sturdy bag that is incredibly small and lightweight, enabling me to get everything I need to the location with minimal effort while keeping my gear secure.

Samsung Galaxy S5

6 I frequently use my Android phone out in the field to keep an eye on current weather, double-check sunrise locations, use detailed GPS map navigation, depth of field calculations and for music on the walk and when waiting for the light!



© NICK COCKMAN



BLAST FROM THE PAST

Rolleiflex 3.5F

Ivor Matanle looks at one of the last professional Rolleiflex twin-lens reflex cameras

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What's good

The Rolleiflex 3.5F is a top-quality camera with top-quality optics. It has a bright screen with a large magnifier, but watch out for magnifiers changed to an optician's prescription.

What's bad

Expensive shutter servicing is often necessary if you buy a 3.5F from other than a classic camera dealer. Focusing screens are often marked.



Nikon D7100

7 I'm continually amazed by the quality of the images produced by the Nikon D7100, as the detail captured in and recoverable from the raw files is outstanding. The D7100 is also easy to use and well made.

Nikon D7100, Nikon 17-55mm f/2.8, D7100 battery grip, Manfrotto 055PROB tripod, Manfrotto 190CLB tripod, Manfrotto ball head, Cokin Z-Pro ND4 and ND8 filters, Hoya circular polarising filter, Lowepro Flipside 200 backpack, spare camera battery, Nikon ML-L3 camera remote, 2x Nissin Di622 Mark II flashguns, Arctic Butterfly sensor-cleaning brush, Phase One Capture One Express 7

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Professor Newman on...

The flashgun

Bob Newman looks at the development of the humble flashgun, from the electronic version onwards

For the sake of brevity, this story will begin with the electronic flash. This type of flash depends on a reusable light source, unlike the bulb flashes that preceded it. The lamp is a tube filled with xenon gas. When an electric current passes through this gas, it forms a plasma that glows, providing an efficient source of light. The power is stored in a capacitor, working at a potential of several hundred volts. Even this voltage is insufficient to start the flash, so a separate trigger transformer multiplies the working voltage to several thousand volts to provide the required spark.

In early flash units, the trigger transformer was provided directly by the contacts in the camera's shutter. In contemporary cameras, this was a simple mechanical switch that could easily stand the high voltages, but later cameras used a solid-state switch that couldn't. This is why it is unwise to use old flashes on modern cameras.

The advent of solid-state switches, which could withstand high voltages, allowed this problem to be overcome. The first available was called a 'thyristor', in which a small low-voltage current in one terminal can control a high-voltage one in another. By using a thyristor, controlled by the camera's trigger circuit, the flash could be made to fire while applying a small voltage to the camera's circuitry. Thyristors were also applied to allow the amount

of light emitted by the flash to be controlled, by 'switching off' the flash pulse when enough light had been issued. This allowed the use of the first 'automatic' flashguns, where the flash output

was controlled to achieve the correct exposure.

The thyristor can switch on, but cannot switch off until the current through it stops flowing when the flash's capacitor is discharged. Early units simply used a thyristor to short-circuit the flash tube to stop the flash, wasting any unused energy in the capacitor in the process.

A new type of solid-state switch was developed, the 'insulated gate bi-polar transistor' (IGBT), which could handle the voltages used, but could also be turned off. Using this, the flash could simply be interrupted when required, leaving unused energy stored for the next flash. This simple innovation in turn spawned a number of advances in addition to energy efficiency. The first was the 'focal-plane' flash mode, which turned the flash off and on to simulate a longer flash, and was suitable for focal-plane shutter units used at fast shutter speeds. Then there was remote flash control, in which the flash of a master unit was made to flash encoded commands to slave units.

Another was redeye reduction, where small pre-flashes are emitted to contract a subject's pupils. Also using pre-flashes is the TTL flash control mode for digital cameras, in which a sensor in the camera measures the reflected light from a pre-flash to control the power of the main flash.



'Electronic flash depends on a reusable light source'

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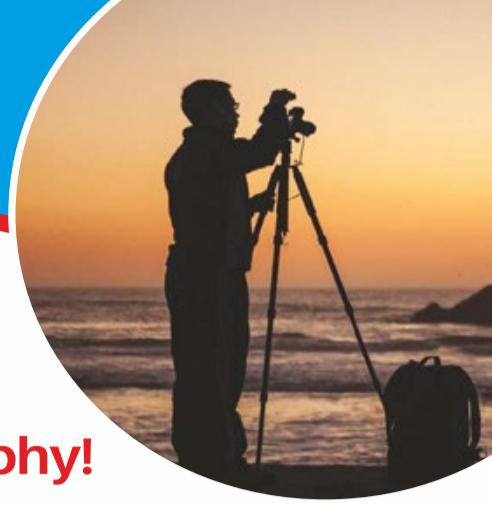


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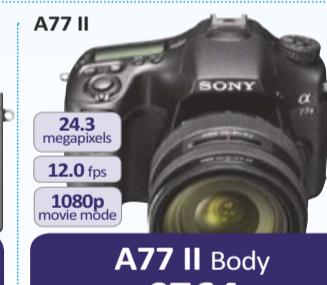
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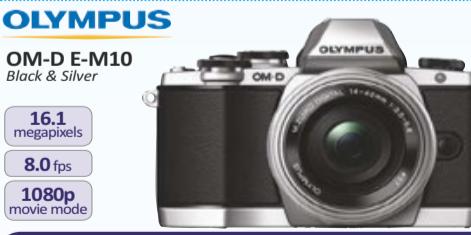
42.5mm f1.2 ASPH £1199
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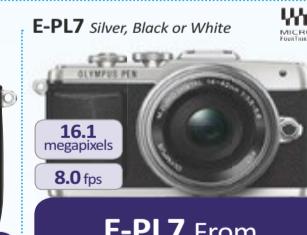
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OM-D E-M10 From £489

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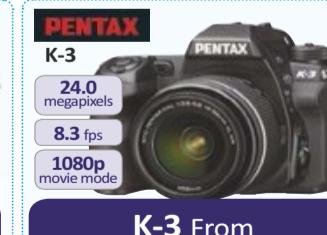


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Adam – Portsmouth

CUSTOMER REVIEW: 6D Body
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CUSTOMER REVIEW: EOS 1200D Body
★★★★★ 'Just Love this camera, easy to use, great picture quality'
Caz – Norfolk

CUSTOMER REVIEW: EOS 700D + 18-55mm IS STM
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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
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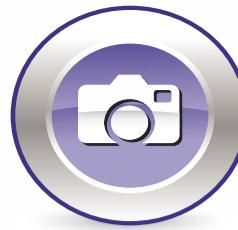
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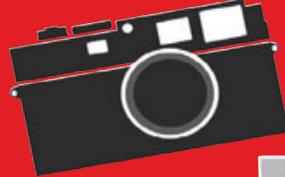
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50mm F2.5 M Black 6bit	Mint- £749 - £799	Auto Extension Tube No1	E+ / E++ £39 - £59	Sigma 28-300mm F3.5-6.3 DL	As Seen £499
50mm F2.8 M Chrome	E+ £589	Auto Extension Tube No2	E+ / E++ £29 - £39	Sigma 30mm F1.4 EX DC HSM	E+ / E++ £145 - £159
65mm F3.5 Elmars	E+ / E++ £245 - £299	Double Cable Release	E+ £20	Sigma 35mm F1.4 DG HSM A	E++ £499
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90mm F2 Black	E+ £649	Auto Extension Tube No1	E+ / E++ £249 - £399	Sigma 105mm F2.8 Macro	E+ £169
90mm F2 M - Black	E++ £799	Front Bellows Hood G3	E+ £259	Sigma 135-400mm F4.5-5.6 APO D	E+ £179 - £249
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R6 Black Body Only	E+ £289 - £349	12-24mm F4 AFS DX ED	Metz 58AF1 Digital	Sigma EF530 ST DG Flash	E++ / £79
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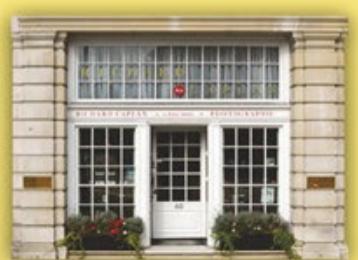
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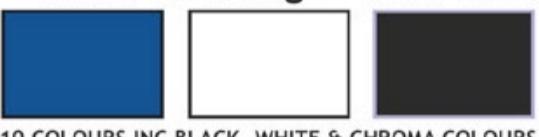
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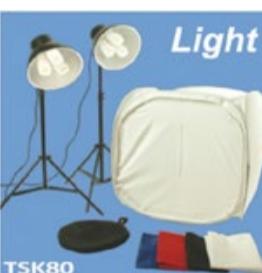
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Final Analysis

Roger Hicks considers...

Cotton workers, Arkansas, 1936, by Carl Mydans

These are itinerant cotton workers during the Great Depression. They are citizens of the richest and most powerful country in the world. They are carrying all that they possess. *All that they possess*. This alone brings tears to the eyes. But there's a famous quote associated with this picture too: 'Damned if we'll work for what they pay folks hereabouts.' Carl Mydans had as good an ear for a phrase as an eye for a picture, and the words and the picture play off one another.

The picture on its own is, to be brutal, generic historical poverty. Superbly executed, to be sure: the big empty spaces, the broad road, the smallness of the figures in the unoccupied landscape. But then you learn that they are carrying all their possessions. It is not just the pitiful scantiness of these possessions that is so frightening. It is that they have to carry them. How would you cope with walking miles with loads like this? Not being paid to carry them, like a porter; just carrying them in the desperate hope of being able to find work somewhere, and a shack in which to lay your head?

Then there's the quote. How does that sound to you? Like someone who's too lazy to work? Or someone who is too proud to be a slave? How far into poverty do you

'Are they refusing to accept the laws of supply and demand, refusing to be realistic, refusing to work because the work is too hard and the pay too low?'

have to push someone before you break their spirit? How much hope do you have to take away? Are they refusing to accept the laws of supply and demand, refusing to be realistic, refusing to work because the work is too hard and the pay too low? Or are they the victims of a savage economic Darwinism, the poor made poorer by the machinations of financiers and the complacent greed of rent-takers? The Great Crash was in 1929, seven years



before this picture was taken. Subtract seven years from 2015...

If Carl Mydans were shooting in 2015, where would we see his pictures? Where is this government's Farm Security Administration? What official encouragement have we to feel any sense of sympathy, let alone solidarity, with our less fortunate fellow citizens? It is all very well (and perfectly true) to say that this kind of poverty has been all but

eliminated. It is, however, equally true to say that we now live in a much richer world. Next time you hear someone saying that the poor sit around watching television all day, ask them two questions. First, do they expect them to sit around a candle singing hymns? Second, should they be forced to pick up all they possess and trudge for miles in search of poorly paid, back-breaking work? Or can we do better than that today?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Samuel Heracles Gascoigne-Simpson**

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